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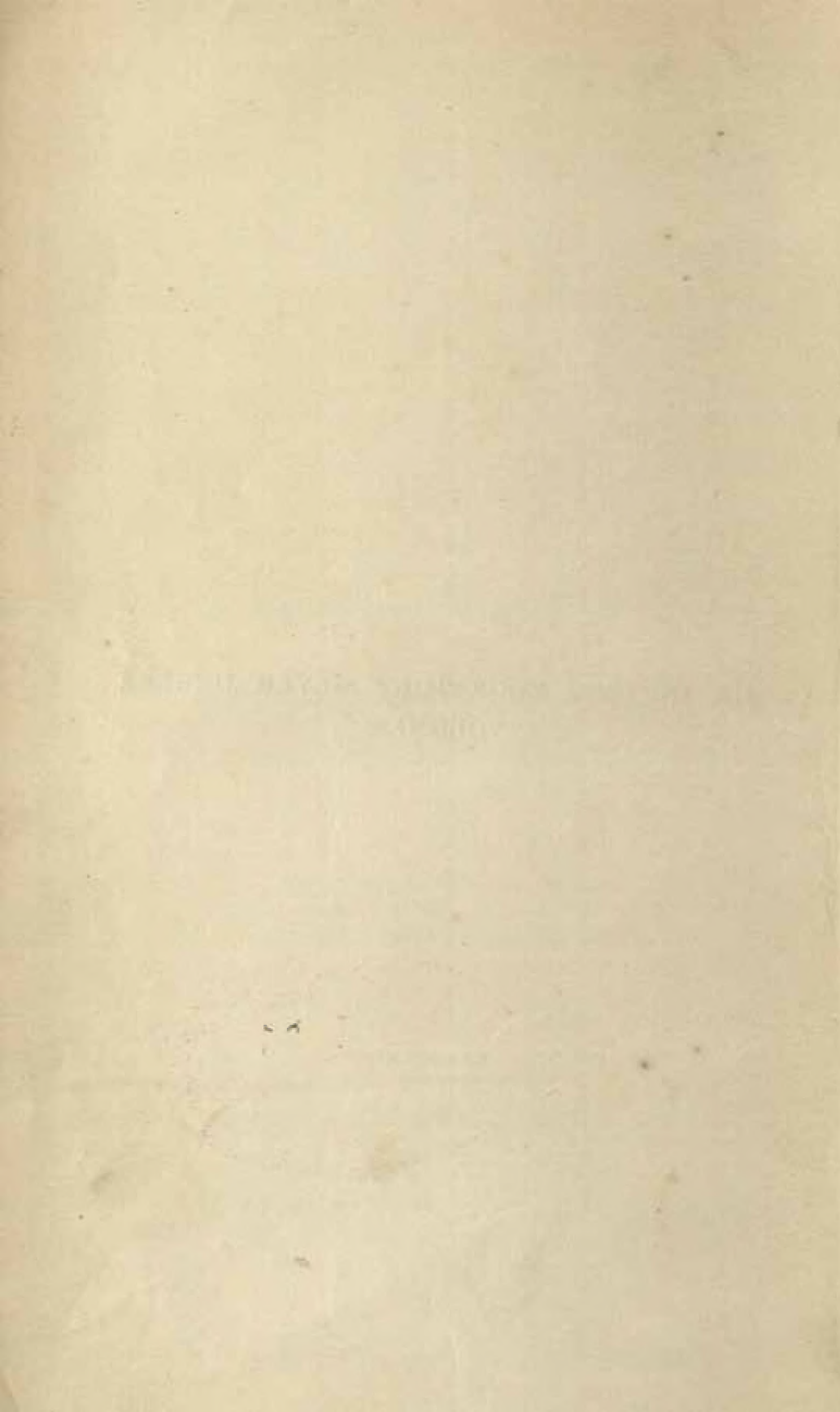




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**SIR ASUTOSH MOOKERJEE SILVER JUBILEE  
VOLUMES.**







# SIR ASUTOSH MOOKERJEE SILVER JUBILEE

VOLUMES.— vol. 3, pt. 2

VOL. III.  
ORIENTALIA—PART 2.

22258

गुणदोषौ बुधो मृच्छन्निन्दत्येहाविवेश्वरः ।  
शिरसा प्रलाघते पूर्वं परं करुणे नियच्छति ॥

The desire for knowledge, like the thirst of riches, increases ever with the acquisition of it.—*Laurence Sterne.*

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Ath. 15557

TO THE HONOURABLE SIR ASUTOSH MOOKERJEE, KT., C.S.I.,  
ON THE OCCASION OF THE SILVER JUBILEE OF HIS ATTAINING THE  
DEGREE OF DOCTOR OF LAWS OF THE UNIVERSITY OF CALCUTTA,  
THIS VOLUME OF ESSAYS CONTRIBUTED BY HIS FRIENDS AND  
ADMIRERS IN INDIA AND ABROAD IS INSCRIBED WITH  
AFFECTION, RESPECT AND GRATITUDE FOR HIS  
SPLENDID SERVICES TO THE CAUSE OF  
THE ADVANCEMENT OF LEARNING.  
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(25TH MAY, 1924.)

*Farewell great Worker ! Dreamer of great dreams !  
Who dared to gaze back in the depths profound  
Of India's glorious past ; who sought and found,  
In our beloved Motherland, the streams  
Of Holy Gaṅgā, that, from Śiva's hair  
Descending, offer'd draughts of Wisdom rare  
To thirsting souls of men. Now underground  
This Gaṅgā flows : how drag her out once more  
To surface, whereby, as in days of yore,  
Our land become a place of pilgrimage,—  
This was the only thought that did engage  
Each moment of thy life. God-giv'n thy store  
Of gifts thou didst for India freely pour ;  
Come back,—for Service greater than before.*

\* Reproduced with permission from the *Calcutta Review*,  
July, 1924.



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## THE LAKṢMAṆASENA ERA.

HEMCHANDRA RAYCHAUDHURI, M.A.

The universal belief among scholars is that the Lakṣmaṇasena Era originated in the Sena Dynasty of Bengal. According to one group of scholars<sup>1</sup> the era marks the accession of king Lakṣmaṇasena of Bengal, son of Vallālasena (Ballāl Sen), who is represented by Dhoyī as ruling in the city of Vijayapura. Professor Kielhorn has proved that the first day of the era was October 7, A.D. 1119, and the first current year, as reckoned from the era, was A.D. 1119-20. Consequently Lakṣmaṇasena must have ascended the throne in A.D. 1119, and died before 1170, as an inscription of the year 51 of the era speaks of his reign as *atīta* or past.

According to another group of scholars<sup>2</sup> the era commemorates the accession or coronation of a predecessor of king Lakṣmaṇasena of Bengal who himself ruled in the last quarter of the twelfth century A.D.

Both the views are open to serious objections. The first theory is opposed not only to the evidence of certain passages of the *Dānasāgara* and the *Adbhūtasāgara*, two works attributed to king Vallālasena (Ballāl Sen), the father of Lakṣmaṇasena, but also to the testimony of the *Tabaḳāt-i-Nāṣirī* which was written by Minhāj-i-Sirāj in A.H. 658 (A.D. 1260).

Two manuscripts of the *Dānasāgara* contain the following passage.<sup>3</sup>

nikhila-cakra-tilaka-śrīmad-Ballālasenena pūrṇe  
śaśī-navadaśamite śakavarṣe Dānasāgaro racitaḥ.

One of these manuscripts is in the India Office collection and in this the date is given in numerical figures also. The other is in the

<sup>1</sup> e.g. Kielhorn (*Indian Antiquary*, Vol. XIX, p. 2); R. D. Banerji, *J. & P. A.S.B.*, Vol. IX, 1913, p. 273, *et seq.*; S. Kurnār (*Ind. Ant.*, 1913, p. 188).

<sup>2</sup> e.g. M. Chakravarti, *J. & P. A.S.B.* (N.S.), Vol. I (1905), p. 48, *et seq.*; V. A. Smith, *The Early History of India*, Third Edition, p. 418.

<sup>3</sup> *J. & P. A.S.B.* (New Series), Vol. IX, 1913, p. 274.



possession of Babu Nagendra Nātha Vasu. This manuscript contains two more verses elucidating the date.

A manuscript of the *Adbhūtasāgara* now in the collection of the Bombay Government, contains the following verse :—

śāke khanavakhendvabde ārebhe ādbhūtasāgarām  
Gaudendra-kuñjarālāna-stambha-bāhur mahīpatiḥ.

The agreement of the dates from two different works seems to prove beyond doubt that Vallālasena (Ballāl Sen), father of Lakṣmaṇasena, was alive in the Śāka years 1090-91, i.e. A.D. 1168-69. Consequently it has to be admitted that Lakṣmaṇasena ascended the throne, not in the year A.D. 1119, but after A.D. 1169.

The passages of the *Dānasāgara* and the *Adbhūtsāgara* quoted above have been rejected as late interpolations by Mr. R. D. Banerji.<sup>4</sup> The evidence of Minhāj-i-Sirāj cannot however be dismissed so summarily. According to the narrative contained in the *Ṭabaḳāt-i-Nāṣirī*, written by Minhāj in A.H. 658 (A.D. 1260), Rāe Lakhmaniya (Rājā Lakṣmaṇa) was ruling in Bengal at the time of the Nūdiāh raid of Muhammad bin Bakhtiyār, which took place after A.H. 589 and "some years" before A.H. 601, i.e. between A.D. 1193 and 1205.<sup>5</sup>

The second theory seeks to reconcile the dates of Vallālasena (Ballāl Sen) and Lakṣmaṇasena given in the *Dānasāgara*, the *Adbhūtasāgara*, and the *Ṭabaḳāt-i-Nāṣirī*, with the initial date of the Lakṣmaṇasena Era, as determined by Kielhorn, by attributing the establishment of the era to a predecessor of Lakṣmaṇa. But this theory ignores the fact that the era of A.D. 1119 is distinctly called *Lakṣmaṇābda* and *Lakṣmaṇasena varṣa* in several ancient manuscripts discovered by Paṇḍit Haraprasād Śāstri.<sup>6</sup> Again, it does not satisfactorily explain why the word *atīta* is used in reference to the *rājya* of Lakṣmaṇasena in the Bodh-Gayā inscription of the year 51 (A.D. 1170).

There is another important fact which has been ignored by both the groups of scholars mentioned above. The Sena kings of Bengal never use the era which they are said to have established. All the inscriptions of this dynasty hitherto discovered are dated in regnal

<sup>4</sup> J. & P. A.S.B. (New Series), Vol. IX, 1913, p. 275.

<sup>5</sup> Smith, *The Early History of India*, Third Edition, pp. 416-17.

<sup>6</sup> J. & P. A.S.B. (New Series), Vol. II, 1906, p. 16; cf. *A Catalogue of Palm-leaf and selected paper manuscripts belonging to the Darbar Library, Nepal*, pp. 33, 51.

years. Even the records of Viśvarūpasena and Keśavasena, the two sons of Lakṣmaṇasena, form no exception. The copperplate inscription of Vijayasena is dated in the year 31.<sup>7</sup> The Naihāṭi grant of Vallālasena is dated in the year 11.<sup>8</sup> The Tarpaṇadīghi and Ānulia grants, and the Dacca Caṇḍī image inscription of the time of Lakṣmaṇasena, are dated in the year 3.<sup>9</sup> The Madanapāḍa grant of Viśvarūpasena is dated in the year 14.<sup>10</sup> The Edilpur grant of Keśavasena is dated in the year 3.<sup>10</sup> These dates do not suggest a continuous reckoning. A glance at them is sufficient to show that they are the regnal years of the reigning monarchs, and not years of the Lakṣmaṇasena Era.

On the contrary we find that the era is used in Bihār and is associated with a line of Sena kings who are described as lords of Piṭhī. The Jānibighā inscription records the grant of a village to the Vajrāsana for the residence of the Ceylonese monk, Maṅgalasvāmin, by king Jayasena, the lord of Piṭhī, son of Buddhasena.<sup>11</sup> The inscription bears the date, the year 83 of the Lakṣmaṇasena Era, the 15th day of the bright half of the month of Kārttika. Mr. Jayaswal has pointed out that the commentator of the Rāmacarita explains the word *Piṭhipati* (lord of Piṭhī) by *Magadhādhipa*.<sup>12</sup> Consequently Jayasena was a king of South Bihār.

Another epigraph discovered at Bodh-Gayā<sup>13</sup> mentions Buddhasena, father of Jayasena, describes him as *Piṭhipati*, and represents him as a contemporary of Aśokacalla, king of a Himālayan district, two of whose inscriptions found at Bodh-Gayā bear the dates 51 and 74 of the Lakṣmaṇasena Era.<sup>14</sup>

In his *Catalogue of Palm-leaf and selected paper manuscripts belonging to the Darbar Library, Nepal*, Paṇḍit Haraprasād Śāstrī notices some fifty-seven manuscripts which contain colophons dated in the

<sup>7</sup> R. D. Banerji, *Bāṅgalāra Itihāsa*, pp. 290-91.

<sup>8</sup> R. D. Banerji, *Epigraphia Indica*, Vol. XIV, pp. 156-163.

<sup>9</sup> R. D. Banerji, *Bāṅgalāra Itihāsa*, pp. 297-98.

<sup>10</sup> R. D. Banerji, *Bāṅgalāra Itihāsa*, p. 323, *J.A.S.B.*, LXV, Part I, p. 15; *J.A.S.B.*, VII, Part I, p. 46; and *J. & P. A.S.B.* (New Series), X, 104.

<sup>11</sup> N. G. Majumdar, Patna Museum Inscription of Jayasena, *Indian Antiquary*, Vol. XLVIII, 1919, p. 47.

<sup>12</sup> *J.B.O.R.S.*, Vol. IV, p. 267; cf. also *Bāṅgalāra Itihāsa*, p. 257, n (43).

<sup>13</sup> *Indian Antiquary*, Vol. XLVIII, 1919, p. 45.

<sup>14</sup> Kielhorn, 'A List of the Inscriptions of Northern India': Ins. Nos. 576 and 577, *Epigraphia Indica*, Vol. V, Appendix, p. 79.



Lakṣmaṇa Samvat, ranging from the year 91 (in the manuscript No. 400, p. 15) to the year 558 (No. 1076 (49), p. 31). Most of these manuscripts are written in Maithila (Northern Bihāri) characters and the earliest dates (91, and 116) are found in the Maithila manuscripts. The evidence of these records and that of the Bodh-Gayā and the Jānībighā inscriptions leaves no room for doubt that the earliest use of the Lakṣmaṇasena Era was confined to the province of Bihār.

In his note on "Trikūṭa and the so-called Kalachuri or Chedi Era,"<sup>16</sup> Dr. Fleet observes: "Any era may be introduced into a country in which it was not founded. But no era can have been founded in a country in which it was never used." We have seen that the Lakṣmaṇasena Era was never used in Bengal by its alleged founders, the Sena kings of Vijayapura. The earliest use of it was confined to Bihār where we have epigraphic evidence of the existence of a line of Sena kings who actually used the era. It is fair to conclude from this that the origin of the Lakṣmaṇasena Era is to be sought not in the Sena dynasty of Vijayapura (Bengal) but in the Sena dynasty of Piṭhī (Bihār). King Jayasena was ruling in the year 83 of this era. His father, king Buddhasena, was a contemporary of Aśokacalla who lived in the years 51 and 74 of this era. The parts of the Bodh-Gayā and Jānībighā inscriptions which contain the dates 51, 74 and 83 run as follows<sup>17</sup> :—

Śrīmal-Lakhvana (kṣmaṇa)-senasy=ātītārājye Saṁ 51.

Śrīmal-Lakṣmaṇasenadevapādānām=ātītārājye Saṁ 74.

Lakṣmaṇasenasy=ātītārājye Saṁ 83.

The most important point in these dates is the use of the word *ātīta*. Professor Kielhorn remarks: "During the reign of Lakṣmaṇasena the years of his reign would be described as *Śrīmal-Lakṣmaṇasena-devapādānām rājye* (or *pravardhamāna-vijaya-rājye*) *Samvat*, after his death the phrase would be retained, but *ātīta* prefixed to the word *rājye*, to show that, although the years were still counted from the commencement of the reign of Lakṣmaṇasena, that reign itself was a thing of the past."<sup>17</sup> The founder of the Lakṣmaṇasena Era whose reign was a thing of the past in the year 51 (=A.D. 1170) cannot be identified

<sup>16</sup> *J.R.A.S.*, 1905, p. 568.

<sup>16</sup> *Indian Antiquary*, Vol. XLVIII, 1919, p. 171. *Epigraphia Indica*, Vol. XII, pp. 29-30.

<sup>17</sup> *Indian Antiquary*, Vol. XIX, p. 2.

with Lakṣmaṇasena of Bengal, the son and successor of the author of the *Dānasāgara* and the *Adbhūtasāgara*, who was driven out of Nūdiāh by Muhammad bin Bakhtyār at some date subsequent to the taking of Delhi by the Muhammadans in A.H. 589, which is practically equivalent to A.D. 1193, and prior to Muhammad's expedition into the hills of the N.E. frontier, called Tibbat (Tibet) by the author of the *Tabakāt-i-Nāsiri*, which took place in A.H. 601 (August 1204—August 1205).

If the founder of the Lakṣmaṇasena Era was not identical with king Lakṣmaṇasena of Bengal, he must have been the founder of the Sena dynasty of Pīṭhī. This explains why his reckoning is perpetuated by king Jayasena of Pīṭhī, but is never used by any Sena king of Bengal, not even by Viśvarūpasena and Keśavasena, the sons and immediate successors of king Lakṣmaṇa of Bengal.<sup>1</sup> This also explains why the era is used in the records of Bodh-Gayā and Mithilā from the first century of its existence, but never appears in a Bengali manuscript till 171 years had elapsed from the time of the founder. The era is not connected with a Gauda king till the year 432.





## THE ORIGIN AND CHARACTER OF THE PURĀṆA LITERATURE.

B. C. MAZUMDAR, B.A., B.L., *Lecturer, University of Calcutta.*

The word *purāṇa* indicates 'old' in all the Sanskritic languages of India. In its use as a noun, *Purāṇa* signifies the branch of religious literature, which records, or rather once recorded, the deeds of gods and men of very olden days. The name *Purāṇa*, as a special branch of the sacred literature, occurs perhaps first in the Atharva Veda. The very Ṛks of the Atharvan, in which we meet with the word *Purāṇa*, should be critically considered, to get a clear notion of the character of the *Purāṇa* literature of the Vedic times. In Prof. Lanman's translation, the 23rd and the 24th Ṛks of the 7th Sūkta of the 11th book of the Atharva Veda, stand as follows: "Both what breathes with breath and what sees with sight: from the remnant (*ucchiṣṭa*) were born all the gods in heaven, heaven-resorters". "The verses (*Ṛk*), the chants (*Sāma*), the meters, *the ancient (purāṇa)* together with the formula (*Yajus*): from the remnant were born, etc., etc." The learned editor of the Harvard Oriental Series is not correct in his translation of the word *Purāṇa*, by the phrase "the ancient." This word, in association with some names, relating to the ancient sacred lore, must signify a specific branch of the holy literature. The 4th Ṛk of the 6th paryāya of the 15th kāṇḍa of the Atharva Veda, may be compared to clear up the misconception. The Ṛk says:

"He (the *Prajāpati*) moved out, etc. After him moved out both the *Itihāsa* (the narrative) and the *Purāṇa* (the story of old) and the *Gāthās* (songs) and the *Nārāśaṁsis* (eulogies). Verily both of the *Itihāsa* and of the *Purāṇa* and of the *Gāthās* and of the *Nārāśaṁsis* doth he become the dear abode who knoweth thus."

I have given here as well the translation of Prof. Lanman. The learned professor has translated here the word *Purāṇa* by 'story of old', while the vague phrase 'ancient' occurs for it in the translation of other Ṛks just quoted above. The mysterious origin of the *Purāṇa* (the story of old) along with the gods and the *mantras* as narrated in the verses, points to its hoary antiquity and to its recognised place in the sacred literature of the Ṛṣis. We proceed now to



examine other facts, to establish very clearly and distinctly, that the rank and honour which Purāṇa enjoys, in the Atharvan, is not peculiar to that Veda alone, but that it is in the tradition of all the Vedas, that the Purāṇa is a branch of the Vedic literature, and that it is as old and as sacred as the Vedic *mantras* themselves.

If we refer to those post-Mantra treatises such as the Brāhmaṇas which were composed with the distinct object of explaining the spiritual significance and utility of the Vedic ritual, we get many practical directions, as to how the sacrificial rites should be performed, in order to secure the highest spiritual benefit. Generally speaking, the Sāma Veda, the Rg Veda, and the Atharva Veda Saṁhitās are uniform in character, being collections of *mantras* such as have to be recited at the *yajñas*; the Yajur Veda Saṁhitā takes partly the character of a Brāhmaṇa, in that the directions regarding the sacrificial ceremonial have been given in it in some detail. The Brāhmaṇas and similar other works forming the post-Mantra literature, are devoted mainly to furnish explanations and to point out the religious importance of the Vedic *mantras*; in these works, we get clear ideas as to how and for what object the *yajñas* should be performed. For example, it has been elaborately given in the Bṛhaddevatā, how to perform a *yajña* in an efficacious manner, the sacrificer must know (1) which *devatā* is to be invoked on what occasions, (2) what *mantra* has to be uttered to suit the occasion, (3) how the words of the *mantras* should be correctly pronounced and chanted, (4) the name of the Ṛṣi who saw or discovered the *mantra*, (5) the circumstances under which a *mantra* or a *sūkta*, having been uttered by a seer, a special object was once secured, and (6) the proper ritualistic method or form to be adopted in the performance of the *yajña*. The *mantras*, as compiled in the early Saṁhitās, are therefore of no practical use even to the learned priests, if they fail to know or learn the *vidyās* just now enumerated. The *vidyās* of my enumeration are found generally mentioned in three groups, viz. (1) the knowledge of the proper god, (2) the knowledge of the proper *mantra*, for the special sacrifice, and (3) the knowledge of the details of the rituals, to suit each particular occasion. That the *phalaśruti*, or the history of the efficacy of the *mantras*, falls under the third head, will be made clear later on.<sup>1</sup> I need hardly state, that

<sup>1</sup> I am inclined to suppose, that the Brāhmaṇa priests were called *trayī* or *tebijja* (Pāli form) because they had to learn the three things mentioned above. It is not the



in ritualistic works, there are details under each head of the above knowledge, and there are many practical directions or *vidhi*, regarding the forms of sacrificial ceremonies.

We have seen, that as a part of the ritual, it was absolutely necessary for a priest to know the history of the origin of the *mantra*; we shall presently see that it was necessary for a priest to recite at the *yajña*, how by the chanting of the *mantra*, its original seer got out of many worldly dangers and difficulties. The readers may refer to the excellent edition of the Artharva Veda Saṁhitā by Prof. Lanman, wherein the special purpose for which a *sūkta* is to be chanted, has been prefixed to each and every *sūkta*. For easy reference, I specially name the Bṛhaddevatā, critically edited by Prof. Maedonell, wherein the Purāṇa history and the practical utility or *phalaśruti*, relating to various *mantras*, have been severally set out. I cite here just one example, to show the relation of the Purāṇa to the *mantra*; how Dīrghatamā was born blind, has been stated in a story form in the fourth chapter of the Bṛhaddevatā (verses 11-15). It has then been stated (verse 16) that some hymns or *mantras* (viz. Ṛg Veda I, 140-56) were revealed to Dīrghatamā, and he got back the use of his eyes. It has been stated, that knowing this history, the Ṛks revealed to Dīrghatamā should be recited to regain good eyesight. Thus it is very clear, that at the time of the performance of the *yajñas*, recitation of the history of the *mantras* was an inseparable part of the ceremony, and that the knowledge of the Purāṇa or the origin of the *mantra*, was essential with the Vedic priests. Some more facts will be adduced presently, in support of these two propositions. The stories as constitute the *Purāṇa*, under the Ṛg Veda *mantras*, have been related in the Bṛhaddevatā. There cannot be any doubt that this story-literature, absolutely necessary for the performance of the *yajñas*, was designated as *Purāṇa* or *Purāṇetihāsa*.<sup>2</sup>

To illustrate that many *sūktas* of the Vedic Saṁhitā cannot be

place where I can discuss the question, that the appellation *trayī* had originally no reference to the three collections of the Vedic *mantras*, but referred wholly to the three *vidyās* the Brāhmaṇas had to acquire, to perform a *yajña*, be it according to Sāma or Ṛk or Yajur or Atharvan rites.

<sup>2</sup> The custom of the present day, that at the time of the *śrāddha* or other such ceremonies, a Paurāṇika has to sit apart to read some Paurāṇika text, is after the oldest tradition of the Vedic ritual. Now the Purāṇas are not read to explain or glorify the *mantras*, but merely because it is a long-standing custom to do so.



properly understood, if the Purāṇa stories relating to them are not referred to and read, I refer the readers to the 95th *sūkta* of the 10th maṇḍala of the Ṛg Veda collection. The *sūkta*, as it stands, does not inform us who Purūravā is, and under what circumstances he is addressing persuasive words to a nymph; the Purāṇa of Purūravā and Ūrvaśī, as narrated in the 7th chapter of the Brhaddevatā, or in the Śatapatha Brāhmaṇa (which has been called a *saṃvād* or dialogue by Yaska and *itihāsa* or story by Śaunaka), must be read for the explanation of the *sūkta*. No matter whether the stories constituting the Vedic Purāṇa were compiled separately like the *mantra* Saṃhitās, or whether they were merely retained in memory by a special class of priests, it is absolutely certain that the Purāṇa literature always existed by the side of the holy *mantras*.

We get in the introductory chapter of the Mahābhārata, that the custom of reciting Purāṇa to the priests, who were initiated and ready to perform a holy sacrifice, was not forgotten; for, the Paurāṇika Ugraśravā asks the Ṛṣis in the following words to ascertain whether they were in a fit state to listen to the narration :

“ kṛtābhiṣekāḥ śucayaḥ kṛtajapyā hutāgnayaḥ  
bhavanta āsane svasthā bravāmi kim-ahaṃ dvijāḥ ? ” (15).

As to the fact that the Vedās have to be explained by the Itihāsa and the Purāṇa, a line occurs in the very introductory chapter of the Mahābhārata :

Itihāsa-Purāṇābhyāṃ Vedaṁ samupabṛṃhayet (267).

The orthodox tradition is, that Vyāsa divided the Veda in the early years of the Kaliyuga, and became the progenitor of the Purāṇa literature. We need not concern ourselves here with the question as to when and under what circumstances the different Vedic Saṃhitās were compiled; but there can be no doubt, that once it became necessary to divide the Veda, or more properly to classify the Vedic *mantras*, from the ritualistic point of view. When this division or classification had to be made, Purāṇetihāsa could not but form a separate branch under the Vedas. The account we get by tradition is therefore not wrong, that the Purāṇa, as a literature, arose out of the work of classification or division of the Vedas, no matter whether the author of that work of classification or division be called Vyāsa or not. Since *vyās* means, in Sanskrit, “ to divide into parts ” or “ to arrange ”, the sage of the olden times, who was principally instrumental



in bringing about the aforesaid distribution and arrangement, can be safely said to be the progenitor of the Purāṇa, as a special branch of the sacred literature.

That the Purāṇa, as a sacred literature, was both taught and learnt by the Brāhmaṇas, along with the Vedic *mantras* and the other correlated sciences, is distinctly mentioned in the Śatapatha Brāhmaṇa (XI. V. 7, 1; XIV. V. 4-10). There is similar mention also in the Taittiriya Āraṇyaka (II. 9-10). The Upaniṣads have referred to Itihāsa-Purāṇam as a subject studied by the orthodox Vedic scholars; the old Chāndogya Upaniṣad of the Sāma Veda school states that the Itihāsa-Purāṇam is the fifth Veda in the division of the Vedas :

Rg-vedo Yajurvedaḥ Sāma-veda Ātharvaṇaś-caturtha Itihāsa-Purāṇaḥ pañcamo vedānām vedaḥ" (VII. 1. 4).

From the remarks made before, regarding the Purāṇa literature, it is clear beyond any doubt, that the Purāṇa literature was bound to be recognised as the fifth Veda, when the Atharvan collection was recognised as the fourth division of the Veda.

When the Mahābhārata was compiled as a Samhitā, with the nucleus of the Bhārati-kathā, all the stories that existed at the time of the compilation in the name of Purāṇetihāsa, were included in, or intertwined with, the Kuru-Pāṇḍava story. It is for that reason that Mahābhārata-Samhitā claimed for itself the title 'the Pañcama Veda,' and that the people considered that title to be quite legitimate. It is quite wrong to suppose, that the Mahābhārata-Samhitā took some time to be recognised as the fifth Veda; the very character of it secured for it this honour, at the very date of its compilation.

We have noticed, that the Purāṇa has been in association with the Itihāsa from a remote past. There are many instances in the Mahābhārata, where the Purāṇa has been spoken of as a depository of Vedic śruti (nānā-śruti-samāyuktaṁ). We meet also with such passages in the Mahābhārata, where in narrating some legends or vaṁśānucaritaṁ, it has been stated by way of an introductory remark, that "mayā śrutaṁ idaṁ pūrvam Purāṇe puruṣarṣabha", or "atrāpyudāharantīmam Itihāsam purātanam", or "śrūyate hi Purāṇe'pi Jaṭilā-nāma Gautamī", etc. These instances show, that the Purāṇa handed down the 'vaṁśānucaritaṁ', and other historical accounts, from generation to generation, and its character as the history not only of the gods but also of men, was established at the time of the com-



pilation of the Vedic Samhitās. Being the history of the gods and the Ṛṣis, the Purāṇa literature had to deal with the original or primary creation, the secondary creation or the creation of the world men were living in, and the Manvantara-revolutions; again, as associated with Itihāsa, it had to narrate the stories of the ideal epoch-making rulers, and to maintain the records of many Rāj-families of note. In this combined character, the Purāṇa of the olden times cannot possibly much differ from the modern Purāṇas; for the definition of the Purāṇa, we get in almost all the Purāṇas, that the subject referred to above, must be delineated in a Purāṇa. I quote the definition as it occurs in the Vāyu Purāṇa:

kīrtanam.....

sargaś-ca pratisargaś-ca vaiśṇo manvantarāṇi ca  
vaiśṇānucaritam ceti Purāṇam pañca lakṣaṇam

(IV. 10-11).

Though I could not cite any direct proof from the oldest Vedic literature, in support of the statement that Purāṇa, associated with Itihāsa, had the character of a history, I think the evidence furnished by the post-Mantric literature as well as by the Mahābhārata goes, to some extent, to establish my view. We should not forget, however, that Purāṇa is found mentioned, linked with Itihāsa, even in the Atharva Veda. That the history of the mighty kings, from the remotest antiquity, was maintained in the very work, in which the history of the creation was preserved, is pretty clear from the accounts of Megasthenes. We get recorded in the fragments of the accounts of Megasthenes, that when he came to India, the Indians narrated to him their previous history, as well as the history of the creation of the world. Arrian records in his *Indica*, that Megasthenes reported, that the Hindus reckoned 6042 years from the earliest day to the time of Candragupta. It must also be noticed, that Arrian has remarked in his *Indica*, that it was a matter of wonder with him how Megasthenes could give an accurate account of 118 tribes and 58 rivers of India, without visiting most parts of that country. This points to the fact, as noticed by the late Mr. A. M. T. Jackson, in his introductory essay, "The Epic and the Paurāṇic Notes" [*J.A.S. (Bom.)*, *Extra*, 1905, p. 67], that Megasthenes must have got before him a regular catalogue of rivers and tribes. Non-mention of the character of the Purāṇa itself as Itihāsa, in any Vedic Samhitā, does not prove that the Purāṇa did not assume the character of a history; we have



mentioned just now, that even in the Vedic references, Purāṇa appears always in the company of Itihāsa. It is curious to note, that though Purāṇa is found mentioned in the Atharva Veda and in the Śatapatha Brāhmaṇa, this word does not occur in any *sūtra* of Pāṇini, which is certainly a later work. The readers can easily see how unsafe it is to establish any proposition, on the evidence of Pāṇini's mentioning or not mentioning any word in his work. It may however be mentioned, that the Vārtika and the Mahābhāṣya both mention it in association with the Itihāsa.

In what form and state the Purāṇetihāsa of olden times continued to exist till its complete absorption by the Mahābhārata Saṁhitā, cannot be definitely stated. It appears to me highly probable, that as for each Veda there are Brāhmaṇas, Anukramaṇis, and Upaniṣads, the Purāṇa (the story *cum* history of old) for each Vedic school was also separately organized. The Purāṇa given in the Bṛhaddevatā fails to explain many allusions of the Atharva Veda; and a separate book of allusions for the Atharva Veda as such, must be presumed to have existed. I adduce one fact in support of my supposition.

We get in the Śatapatha and the Aitareya Brāhmaṇas, that the Rg Veda proceeded from Agni, the Sāma Veda from Sūrya, and the Yajur Veda from Vāyu, when Prajāpati performed *tapas* to get the Vedas (Śat. Brā., XI. 5-8, i; Ait. Brā., V. 32-34). The Chāndogya Upaniṣad also gives us the same story:

Prajāpatiḥ lokān abhyatapat; teṣāṁ tapyamānānāṁ rasān prābr̥hat agniṁ pṛthivyā, vāyum antarīkṣāt, ādityaṁ divaḥ (1). sa etās-tīro devatā abhyantapat; tāsāṁ tapyamānānāṁ rasān prābr̥hat agneḥ १०, vāyoḥ yajūṇāṁ, sāmāni ādityāt (2) (IV. 17, 1-2).

The names Vāyu, Agni, and Sūrya for the three extant Purāṇas seem to have their origin from the Vedas, to which their once existing originals belonged. I adduce some internal evidence, from the Vāyu Purāṇa itself, to show that this Purāṇa really belongs to the Yajur Veda which is said to have been breathed out by Vāyu. It is well known to scholars, that a departure from the original Vedic religion was first made by the Yajurveda, by presenting the old gods, in a new or modern form. In the 16th chapter of the Vājasaneyī Saṁhitā of the Yajur Veda, we get those epithets, for the Vedic Rudra, which have become the special names of Śiva; *Īśāna*, *Mahādeva*, and *Śaṅkara*, are such names as could be given to all the Vedic gods; but the Yajur Veda appropriates them specially for the god Rudra. (I must note, that in



the Ṛgveda, the epithet *Īśāna* signifying a leader has been specially applied to Rudra in one Sūkta, II. 33). The Vāyu Purāṇa begins with the śloka which glorifies the characteristic Yajur Vedic names of Śiva:

prapadye devam-Īśānaṃ śśīwatam dhruvam-avyayam.  
Mahādevaṃ mahātmānaṃ sarvasya jagataḥ patim.

Despite the fact that the new Vāyu Purāṇa has been said to have originated with a Lomaharṣaṇa, the Yajur-Vedic tradition of the origin of the *mantras*, etc., has been retained in the 11th verse of the first chapter. I must remind the readers, that according to the Yajur-account, Brahmā-Prajāpati is the principal deity, from whom everything is considered to have proceeded. In accordance therewith, it has been stated in the Vayu:

Purāṇam sampravakṣyāmi Brahmoktaṃ Veda-sammitam.<sup>3</sup>

It is the Yajur Veda which first declared the land of Kurukṣetra to be specially holy. It is stated in the Vāyu Purāṇa, that Lomaharṣaṇa narrated this Purāṇa to the Ṛṣis at Kurukṣetra:

dharmakṣetre Kurukṣetre dīrghasatram tu iḍe, etc.

The use of the word *Purāṇa* in the singular form in the Atharva Veda does not show, as Jackson holds, that originally there was but one collection of the story-literature. The use in the singular may simply point to the reference to a class of literature considered collectively. Similarly the plural form 'Itihāsapurāṇāni' in the Taittirīya Āraṇyaka does not also support the view, that there were necessarily many treatises on the subject; this use in the plural may be interpreted as intending to signify many stories, that might have been collected in a single work. The reference to Purāṇa (be it in singular or plural) in a particular Brāhmaṇa, affiliated to a particular Veda, must be presumed to have reference to a special collection of the stories.

It seems almost certain, that the extant Purāṇas did not exist previous to the time of the collection of the Paurāṇic stories in the Mahābhārata-Samhitā; for the present Purāṇas differ in many essential points from the Paurāṇic stories given in the Mahābhārata. To explain this situation, the earliest known mention of a Purāṇa by name may be

<sup>3</sup> The *Harivamśa* has for it—"etat te kathayisyāmi Purāṇam brahma-sammitam" (III, 33, 5).

discussed. This earliest mention is of a Bhaviṣyat Purāṇa in the Āpastamba Dharmasūtra (praśna 2, paṭala 9, khaṇḍa 24, 5 and 6); here on the authority of the above Purāṇa, the continuation of the seed of the Pitṛs has been spoken of. Since the Mahābhārata-Saṁhitā clearly declares that it incorporates all the Purāṇas extant at the time of its compilation, and since the extant Bhaviṣya Purāṇa differs in many points from the Paurāṇic narration of events disclosed by the Mahābhārata, the Bhaviṣyat of Āpastamba's reference cannot be held as identical with our present Bhaviṣya Purāṇa. I should note, however, that the subject relating to the continuation of the seeds of the Pitṛs occurs in the modern Bhaviṣya Purāṇa. I have thrown out this suggestion, that the pre-Mahābhārata Purāṇas might have existed with the names of Vāyu, Sūrya and Agni Purāṇas, to signify the Vedas to which they were attached; but by this suggestion, I do not mean, that a Purāṇa, thus affiliated to a Veda, could not possess a name or title other than the name, which would have been directly appropriate. It is true, that references to the Purāṇas in chapter 191 of the Vana Parva and in chapters 5 and 6 of the last Parva of the Mahābhārata, are to the Purāṇas now extant. But that these chapters are very late additions, can be detected by even a superficial reader. The question however is discussed below. The Mahābhārata-Saṁhitā postdates itself, when it refers to the political condition of India, of a time when the name of the Saṁhitā became widely known (*vide* Vana Parva, chapter 188, 35–36). Again it may be observed, that though Yudhiṣṭhira had the fullest advantage of hearing from Mārkaṇḍeya what would happen in the Kali Yuga, he asked Mārkaṇḍeya over again the same question regarding the future events of the Kali Yuga, at the commencement of Chapter 190 of the Vana Parva. The facts stated in chapter 190 are mere repetitions of old facts of chapter 188, with additions of things, which make the chapter bad from a chronological point of view. The 'Rāśi-cakra' or the Zodiac for instance, unknown to the whole of the Mahābhārata literature, is mentioned in verse 91. Chapter 191 is, again, a continuation of chapter 190; in this chapter occurs the following verse:

etat te sarvaṁ-ākhyātam-atitānāgatam mayā  
Vāyu-proktam-anusmṛtya purāṇam ṛṣi-saśatutam.

It may be, that this reference is to an old Purāṇa of the Yajur Veda school, but as the Mahābhārata-Saṁhitā absorbed all the Purāṇas, and assumed the title of "the fifth Veda", it is not likely that,



consistently with its character, it would cite the authority of any other book; in the next place, the quotations made from the Vāyu Purāṇa show, that a careless man inserted some new chapters at a very late date to speak with some vehemence of the evil effects of the time he lived in. For, on the authority of the Vāyu Purāṇa, it has been stated in the 49th verse of the aforesaid chapter 190, that girls will bear children at the age of 5 or 6, while in reality it has been stated in the Vāyu Purāṇa (chapter 58, verse 58) that in the evil days of Kali, girls will bear children before attaining the sixteenth year. There are two different readings of this *śloka* in the Vāyu Purāṇa, and I quote it with both the readings :

prapaṣṭa-cetanāḥ puṁso muktakeśās-tu cūlikāḥ  
ūnaṣoḍaśa-varṣāś-ca prajāyante yuga-kṣaye.

In the second reading of the *śloka*, we get " dharṣayiṣyanti māna-vān " for the words " prajāyante yuga-kṣaye."

The second reading appears to me to be correct, as the last words of this reading are quite in keeping with the meaning of the first portion of the *śloka*, where capturing of men by female charms has been spoken of. Practically, however, both the readings indicate the same thing, that girls were not considered to be of marriageable age before they became 16 years old, by those who adhered to the ideal rules of the Brāhmaṇas. That this was the custom in olden times, can also be gathered from a passage in the *Suśruta*, which could not very likely recommend any rule, which was not in accordance with the orthodox Smṛti rules. The *śloka* runs thus :

ūnaṣoḍaśa-varṣāyām-aprāptaḥ pañcaviṃśatīm  
yadā dhatte puṁśo garbhaṃ kuṅkṣiṣṭhaḥ sa vipadyate,  
jāto vā na ciraṃ jivet, jived-va durbalendriyaḥ,  
tasmād-atyanta-bālīkyaṃ garbhādhānam na kṛāyēt.

(X. 13).

This statement, regarding the evil effects of bearing children before attaining the sixteenth year, shows however, by implication, that deviation from the rule was much noticed by the author in the society of his time.

The mention of the 18 Purāṇas, in the last two chapters of the very last Parva of the Mahābhārata, is quite singular; for the Mahābhārata-Saṃhitā does not disclose this knowledge elsewhere, even where there has been special enumeration of different branches of knowledge and of different Śāstric treatises. The last or the sixth

chapter may be easily disregarded, as the Mahābhārata is said to have ended with the fifth chapter. The fifth chapter also seems to be a late addition; for, in the first place, the Svargārohaṇa concluded with the fourth chapter, and in the second place, the fifth chapter has been improved by quotations, from other previous chapters of the book; for example, the *śloka*s 68 and 69, are the same as 395 and 396 of Chapter II of the Ādi Parva. From the very fact that many Purāṇas, including the Vāyu, name the Mahābhārata-Saṁhitā, it is proved conclusively, that neither the group of the 18 modern Purāṇas, nor the Vāyu Purāṇa, could exist at the time of the compilation of the Mahābhārata.

I have shown, that (1) the Purāṇa, as a branch of sacred literature, did exist in the Vedic days, bearing exactly that character which is attributed to it in the extant Purāṇas, and (2) that till the time of the compilation of the Mahābhārata as the fifth Veda-Saṁhitā, the extant Purāṇas were not in existence, at least in their present shape and form. Again, on reference to the mythology of the Hindus, as it was by about 140 B.C., it can be stated, that the modern Purāṇas, with their pantheon of new gods, could not come into existence in the second century B.C. Gods like Durgā, Gaṇeśa, and the Paurāṇika Śiva, were not known to the Mahābhāṣya of 140 B.C., or to the modern Manu-Saṁhitā, which has not got a greater antiquity.

As it is of great importance to know when, because of some tribal influences, non-Aryan gods came to be honoured in the Aryan society, and in consequence thereof, new Purāṇas on the basis of older ones had to be brought out, I discuss below the history of two important deities, viz., Durgā, and Śiva in the form of a 'Phallus'.

#### DURGĀ: HER ORIGIN AND HISTORY.\*

I need hardly point out, that neither the Vedas nor the old Vedic literature knew the name of this mighty goddess. Dr. A. A. Macdonell has shown in his excellent edition of the Bṛhaddevatā, that one solitary, meaningless mention of her name in that book (II, 77) is an interpolation.<sup>5</sup> Leaving aside the Mahābhārata-Saṁhitā, we do not find any

\* My paper on this subject, as was published in *J.R.A.S.*, 1906, is partly reproduced here.

<sup>5</sup> The name *Durgā* does not occur either in the Rāmāyaṇa or in Manu.



trace of her in any literature or epigraphic writings, down to at least the second century A.D. It is necessary, therefore, to examine critically the chapters of the Mahābhārata where Durgā appears.

There are two chapters in the Bombay edition of the Mahābhārata-Saṃhitā containing prayers to the goddess Durgā<sup>6</sup>; they are the sixth of the Virāṭa Parvan and the twenty-third of the Bhīṣma Parvan. The Bardwan Rāj family Mahābhārata does not contain any chapter in the Virāṭa Parvan devoted to a prayer to Durgā; a very careful Bengali translation of this Mahābhārata has been published by the proprietor of the journal *Baṅgabāsī*. It is to be noted, that excepting in these chapters, there is no mention even of her name elsewhere in the Saṃhitā. The goddess, whose mythology is not given at all in the Mahābhārata, either independently or in connection with the worship of Śiva or Skanda, is made the recipient of two stray prayers, very loosely connected with the preceding and subsequent chapters. This circumstance is alone sufficient to throw doubt on the genuineness of these prayer chapters. But I have better proofs to offer to show that they are very late interpolations.

Referring first to the *Durgā-stotra* in the Virāṭa Parvan, we find the goddess described as daughter of Yaśoda, the wife of Nanda of the Cowherd tribe (iv, 6, 2), sister of Vāsudeva (iv, 6, 4), living permanently on the Vindhya hills (iv, 6, 17), and wearing a peacock's tail for her armlet (iv, 6, 8). She is very dark in colour (iv, 6, 9), and possesses four heads and four arms (iv, 6, 8). She is a maiden, or Kumārī Brahmācārīṇī (iv, 6, 7), and sways the worlds by remaining a maiden for ever (iv, 6, 14). It is also stated, that it was she who killed the demon Mahiṣāsura (iv, 6, 15), and that, as Kālī, is fond of wine, flesh, and animals.

Now, first of all, she is not described as Pārvatī, wife of Mahādeva, in this chapter. To make her a wife of any god, would also have been inconsistent with her character as Kumārī for ever. In the eighth *śloka*, she is compared to 'Padmā, wife of Nārāyaṇa,' but her own condition is given as that of a Kumārī. This shows clearly, that Durgā had not become Pārvatī, when this chapter was composed. There is no hint thrown out, that she had any relationship with the Himālaya, but, on the other hand, her origin is distinctly given as from the family

<sup>6</sup> See Fausbøll, *Indian Mythology*, p. 159.

of the Cowherds, and the Vindhya is described as her place of abode. She is associated here with the worship of Kṛṣṇa, and is shown rather to be the tribal goddess of the Gopas or Ābhiras. We remind the readers of the birth story of Kṛṣṇa, wherein the birth of a Kātyāyanī has been narrated.

The goddess Durgā of the Purāṇas is 'tapta-kāñcana-varṇa-bhā' or Gaurī, and not dark in colour, and she has ten arms and not four. Neither Durgā, nor any other form of Śiva's Śakti, carries four heads on the shoulder. It is also to be noted, that Durgā is not included in the Daśa-Mahāvidyās, or the ten glorious forms of the Śakti. The assertion in the *stotra*, that Durgā killed Mahiṣāsura, is false according to the Mahābhārata mythology, for it is distinctly mentioned in the Vana Parvan, that Skanda, son of Agni, whom Mahādeva and Umā worshipped for nascent glory, distinguished himself specially by having killed the demon Mahiṣāsura (iii, 230).

Now I shall consider another important character of Durgā, that she is Vindhyavāsini Kālī, and is very fond of wine and blood. During the early years of the seventh century A.D., we find often mentioned by Bāṇabhaṭṭa and others, that the non-Aryans worshipped horrible goddesses, in the Vindhya region, by offerings of wine and blood. Till then, it seems, the Vindhyavāsini had not obtained admission into the temples of the Hindus. Either towards the end of the seventh, or by the beginning of the eighth century A.D., the poet Vākpati composed his *Gauḍavaho kāvya*. In this book the goddess Vindhyavāsini appears in double character; she is called, in clear terms, non-Aryan Kālī, and at the same time declared to be a form of Pārvatī herself.<sup>7</sup> Her worshippers till then are the Koli women and the Śabaras wearing turmeric leaves for their garment. Offerings made to her, are wine and human blood (*vide śloka*s 270 to 338 in the Bombay Sanskrit Series edition).

This gives us some idea, as to the time when, as a hymn in honour of Durgā as Vindhyavāsini, the sixth chapter of the Virāṭa Parvan was composed. The twenty-third chapter of the Bhīṣma Parvan is hopelessly confused. All that has been said of Durgā in the sixth chapter of the Virāṭa Parvan is fully repeated here, and still she is called the mother of Skanda (vi, 23, 11), which is inconsistent with her character as Kumārī (vi, 23, 4). Though in the seventh *śloka* she is said to have

<sup>7</sup> In the *Kādambarī* she is mentioned as the wife of Śiva; see Miss Ridding's translation, pp. 49-50.



her origin in the family of Nanda Gopa, yet Kauśikī, or born in the family of Kuśika, is another adjective given her in the eighth *śloka*.

It appears that when Durgā was merely a non-Aryan tribal goddess, her non-Sanskritic name was also either Durgā or something which had a similar sound. The reason for this supposition is, that for want of some orthodox grammatical derivation of the word, a new and defective grammatical explanation had to be thought out. Derivation of the name has been given in the following words: "durgāt tārayase Durge tat tvam Durgā smṛtā janaiḥ" (iv, 6, 20). An unapproachable goddess, would be the meaning of the term according to Sanskrit grammar.

Whether Durgā had an independent existence, as a tribal goddess and only later became one and the same with Vindhyavāsini, or whether the goddess Vindhyavāsini in the process of evolution at the fusion of tribes became Durgā, is not easy to ascertain.<sup>3</sup> But that there was once a Kumārī Durgā, not belonging to the household of Śiva, is borne out by the interpolated *stotras* in the Mahābhārata.

I shall now give some account of a hitherto unnoticed Kumārī worship prevalent amongst the non-Aryan Śūdra castes in the Oriya-speaking hill tracts in the district of Sambalpur, lying on the south-western border of Bengal. In this out-of-the-way place, only recently opened out by a railway line, all the different tribes retain to this day their old manners and customs, unaffected by Brāhmaṇic influence. The place is extremely interesting on that account, for ethnographic researches.

Kultā, Dumāl, and Śūd are the Śūdra castes of Sambalpur, that celebrate the festival of Kumārī-Osā in the lunar month Āśvina, from the eighth day of its dark fortnight to the ninth day of the light fortnight. Though the Brāhmaṇa priests officiate in all the religious and domestic ceremonies of these people, the worship of the goddess Kumārī, during this festival, is wholly and solely performed by the unmarried girls of these Śūdra people. It is a festival of the maidens for a maiden goddess. The word *osā* is a contraction of the Oriya term *upās* (Sanskrit *upavāsa*). On the Kṛṣṇa-Aṣṭamī day the maidens, singing special songs, go out in large companies from the villages in quest of good clay, for making an image of the goddess Kumārī. They them-

<sup>3</sup> See *Bengal Census Report*, 1901, vol. i, pp. 181-2.

selves fashion the idol in a rude form and besmear it with vermilion. They sing and dance every day in honour of the goddess, and that is the only thing they do to worship her.

In some villages, owing very likely to the Brāhmaṇic influence, the figures of Hara-Pārvatī and Lakṣmī are painted by the girls on the walls, in addition to the figure of Kumārī. But this shows more unmistakably that this Kumārī is separate from, and has no connection with, the renowned consort of Mahādeva.

Some of the songs chanted for worshipping the goddess are interesting, as giving some clue to the history of the festival. I notice here particularly two lines of one song; they are—

Āśvina Kumārī-jaṇam  
Gopinī-kule pūjan.

It was in the month Āśvina that the goddess Kumārī was born, and in this month she is worshipped by the females of the tribe of the Cowherds. Is not, then, this Kumārī the same, whom we meet with in the interpolated chapters of the Mahābhārata, as 'Nanda-gopa-kule jātā'?

Śukla-Aṣṭamī is the principal day of the whole festival; and the maidens sing and dance that day almost unceasingly, on the village green, till late at night. It is worth noting, that that is the very day regarded as very important and holy in Bengal during the Durgā-Pūjā; and special fasting is observed by the Bengali Hindus on that day called Mahā-Aṣṭamī (great Aṣṭamī). I should further notice, that it is even now a custom in many villages in the district of 24-Parganas in Bengal, that on this Mahā-Aṣṭamī day, a Brāhmaṇa maiden is to be worshipped by other maidens by offering her new cloth, vermilion, and flowers.

Again, on the day next following, that is, on the Navamī day, the non-Aryan maidens of Sambalpur sing some hardly decent songs in honour of their maiden goddess. For this reason, the songs of the girls in general during the Kumārī-Oṣā (called Dālkhai songs by many people) are unfortunately believed by outsiders to be wholly indecent. I may draw the attention of readers to the fact, that the custom of singing obscene songs on the Navamī day during the Durgā-Pūjā in Bengal was very widely prevalent throughout the lower province of Bengal some twenty years ago, and even now this custom is in full force in many villages far away from civilised centres. The Bengali



phrase "Navamir Kheūd" (obscene songs of Navamī day) is well known throughout Bengal proper.

After the completion of worship on the Śukla-Navamī day, the non-Aryan maidens of Sambalpur throw the Kumārī idol into water, singing songs meanwhile. I may state that the goddess Durgā is also immersed in water on the Daśamī day (called Vijayā-Daśamī) in Bengal.

As the Brāhmaṇas and other high-caste Hindus of Sambalpur do not take any part in the Kumārī-Osā of the Śūdras, and as the Durgā-Pūjā in Bengal style is wholly unknown to the people of Sambalpur, no one will venture to say, that the lower caste Śūdras in those inaccessible hilly tracts imitated the Durgā-Pūjā of Bengal. Since the Durgā-Pūjā is celebrated in Bengal alone, in a form and style which strongly resemble the Kumārī-Osā of Sambalpur, in many very important particulars, I may venture to think, that it was from some non-Aryan tribes of Bengal (who were once akin to the Śūdras of Sambalpur and had great influence all over the province of Lower Bengal) that the Durgā-Pūjā was borrowed by the Hindus.

The influence of Brāhmanism is nowadays so very supreme in the province of Bengal, that even those low-caste people who allow widows to remarry, eat fowls, and drink wine elsewhere, consider those acts as degrading and defiling. Consequently, it is impossible now to get any evidence in this direction, from the customs of any lower class people in Bengal proper.

I mention another fact in connection with the Durgā-Pūjā rituals in Bengal. A banana plant is covered with a piece of cloth and is posted on the right side of the idol Durgā. This banana plant is regarded as the goddess Vana-Durgā (Durgā who resides in forests), and she is worshipped duly and carefully along with Durgā and other deities associated with her, and represented there in the idol exhibition. As to whence this Vana-Durgā came, the Purāṇas are silent, and the priests offer no satisfactory explanation. That this Vana-Durgā was a goddess of some wild tribes, seems pretty certain in the light of the facts already detailed. That in addition to the image of Durgā, a Vana-Durgā has to be set up and propitiated, shows that there was something in the origin of the Pūjā, which recognized a goddess other than the consort of Śiva.

The reward for which the non-Aryan maidens of Sambalpur hope

by worshipping their Kumārī goddess, is that their brothers may obtain a long life. Hence Kumārī-Osā is known by another name, called Bhāi-Jiūtīā. Bhāi means brother, and Jiūtīā means that which gives long life. There is also a ceremony called Bhāi-Dvitiā in Bengal, which is performed by sisters, for the longevity of their brothers, nearly twenty days after the Durgā Pūjā. I strongly suspect, that it is the Bhāi-Jiūtīā which has been transformed into Bhāi-Dvitiā in Bengal, since the latter, as a Hindu ceremony, does not occur in the old Purāṇas.

As the Kumārī-Pūjā of the Tāntric cult is a medley of many things and requires a separate critical study, I have made no reference to it here.

#### PHALLUS-WORSHIP IN THE MAHĀBHĀRATA.<sup>9</sup>

For want of a critical edition of the Mahābhārata, such an eminent scholar as Professor Rhys Davids has been led to think that, though there is no mention of the worship of Śiva under the form of the Liṅga in the old Buddhist records, "phallus-worship is often mentioned, quite as a matter of course, in the Mahābhārata" (*Buddhist India*, p. 165). Whatever may be the date of the Mahābhārata-Saṁhitā, it may be successfully shown that the Liṅga, as a form of Śiva, is not recognised in that great epic.

The only chapters in which the Liṅga is found mentioned as a form of and name for Śiva, are vii, 200 and 201, and xiii, 14 and 17, which are all palpable interpolations of a very late date. If we leave these chapters out of consideration, there cannot be found a single line in the whole of the Mahābhārata-Saṁhitā, in which the Liṅga form of Śiva is even remotely hinted at (*vide* Faushöll's *Indian Mythology* under Rudra and Śiva).

The sudden appearance of Vyāsa, first before the depressed son of Droṇa, in the middle of vii, 200, and next before the elated Arjuna in vii, 201, is altogether meaningless and irrelevant. Droṇa's son became very much distressed, when he found that Kṛṣṇa and Arjuna had escaped unhurt. He asked Vyāsa, who came to the spot of his own accord, to preach the Śaiva religion and not to render any help to Aśvatthāman, the reason why Kṛṣṇa and Arjuna could not be killed. Vyāsa informed him in reply that as Kṛṣṇa was a worshipper of the Liṅga form of Śiva,

<sup>9</sup> Published in the *J.R.A.S.*, 1907.



the Liṅga god kept him under his protection (vii, 200, 48 to 90). Aśvatthāman is none the wiser; and Vyāsa disappears after preaching his creed that Śiva is superior to Viṣṇu. The chapter then closes with the one short statement that Aśvatthāman retired from the field of battle and Droṇa breathed his last. That this Vyāsa episode portion in this chapter is an interpolation by a Liṅga worshipper, becomes clearer when we read the next following chapter (201), which is altogether an interpolation, as an additional chapter to the Droṇa Parva, by the self-same sectarian hand.

No event of the war is described in vii, 201, for there is really nothing left to tell in connection with the fate of Droṇa. Sañjaya merely relates to his master that Vyāsa appeared again before Arjuna on his preaching tour. In praise of Śiva a long list of his names is given, and of all names, the Liṅga is specially eulogised. After making this inartistic addition to the Parva at its end, the sectarian interpolator repeats over again, that Droṇa died after fighting for four days more, forgetting altogether that Sañjaya had communicated that very information in almost identical words to his master, and that chapter 200 ended with those words. The interpolator could not help repeating the words, for otherwise, the new chapter would stand self-condemned by having no connection with the story of Droṇa.

This spurious chapter (201) closes with a stanza composed in faultless *śālinī*. Professor Hopkins has shown in his *Great Epic of India* (p. 318 ff.) that there are only a very few complete *śālinī* stanzas in the whole of the Mahābhārata. There is no doubt that they all occur in very late chapters only. I am uncertain whether the text Professor Hopkins had before him, contains chapter 201 of the Droṇa Parva, for the *śālinī* stanza, here referred to by me, is not noticed by him in his thorough analysis.

I need hardly point out, that there are several chapters in the Mahābhārata previous to xiii, 14 and 17, devoted to giving the names of Śiva, and composed with the distinct object of edifying Yudhiṣṭhira. It is curious that Yudhiṣṭhira still insists upon getting a fresh list of these names from the lips of the dying Bhīṣma in xiii, 14. In the whole of the Mahābhārata there are only six *āryū* stanzas, and they are all found in this fourteenth chapter. There cannot be any doubt that *śārdūlavikrīḍita* is a very modern metre. In the Mahābhārata there are only four stanzas and a half in this metre (Hopkins, *Great Epic*,

p. 358). Of these four and a half stanzas, two and a half occur in this fourteenth chapter, and the special character and glory of the Liṅga are celebrated in them (229 and 234). This chapter is also adorned with one stanza of *puṣpitāgrā* (190) and one of *vasantatilakā*. These signs of lateness, coupled with the very character of the chapter itself, lead to the conclusion, that this is a spurious chapter only recently added.

The zealous sectarian and interpolator goes on enumerating the very names of Śiva over again in the seventeenth chapter; and poor Yudhiṣṭhira has been made to listen to the tediously long list with an undesirable sort of coolness of head. In this seventeenth chapter the names merely of Gaṇeśa and Durgā also occur. That Gaṇeśa, regarding whose origin, character, and mythology, the Mahābhārata is entirely silent, and who appears only in the first chapter, which is also spurious, was unknown when the Mahābhārata was compiled, is perhaps admitted on all hands. Regarding the lateness of the goddess Durgā, my discussion has just preceded.

Having thus disposed of the chapters in which the cult of the Liṅga is taught, I may safely conclude, that whatever the origin—whether indigenous or not—and whatever the age of this creed may be, phallus-worship was unknown to the compilers of the Mahābhārata-Saṃhitā. We cannot say definitely, as to when the non-Aryan *śiṣṇa*-worshippers mentioned in the Vedas gave their god to the Aryans, but it is certain that this god was not in the Hindu pantheon, at the time of the compilation of the Mahābhārata-Saṃhitā.

That to accommodate new gods, the old Purāṇas had to be recast or re-modelled, and at times new Purāṇas had to be written, may be safely assumed when, by an analysis, we get in with the new gods some elements distinctly non-Vedic. That altogether new Paurāṇic episodes or anecdotes had to be introduced on account of the influence of the people of non-Vedic traditions, can also be easily presumed. It is needless to illustrate this view, by quoting modern Paurāṇic stories and comparing them with the old stories of the Vedic times. It is now admitted on all hands, that many stories of the modern Purāṇas, though founded on a Vedic basis, have not only been changed, but have been given quite new forms, inconsistent with the old Vedic stories.

I may refer the readers however to a class of *expansion* and *modification* of the old stories in later works, just to show, how by this sort of critical study, we may be helped in establishing the chronology of



some works. We take, for example, the history of the progeny of Brahmā, as referred to in the Ṛg Veda (X. 61. 5-9) and detailed in the Bṛhaddevatā (V. 143-159). In this account, we learn that Kaśyapa, the son of Marichi and grandson of Brahmā, married *all the thirteen daughters* of Dakṣa. This very story is no doubt met with in the Ādi Parvan of the Mahābhārata, but for the names Variṣṭhā and Surabhi, we get Pradhā and Kapilā, as the names of two wives of Kaśyapa. Then again, we notice in the 35th chapter of the Śalya Parva, that Dakṣa's daughters were 27 instead of 13 in number; and these girls are all the wives of the moon-god. Later on, in the Mokṣa Dharma section of the Śānti Parva, the number of Dakṣa's daughters has increased to fifty. Then again in the Āraṇya Kāṇḍa of the Rāmāyaṇa, Dakṣa's daughters are said to be sixty in number, and only eight of them have been described to be the wives of Kaśyapa. We notice also another fact of chronological interest, in this family history of Brahmā: unlike the Vedic Purāṇa, the Rāmāyaṇa does not acknowledge Surabhi to be a wife of Kaśyapa; Surabhi has been made a regular cow, and from her dung and urine many non-Aryan tribes, including the Śakas, have been made to originate. The Mahābhārata traces the origin of many Indian tribes from the aforesaid excrescences, but the Śakas have not been included in the list. It is interesting to note that the word *śakadhūma* signifies cowdung in the Vedic language; no doubt taking advantage of this meaning of the word, a pun has been made in the Rāmāyaṇa in speaking of the origin of the foreigners, who by then must have settled in India. Thus we find that even on reference to some slight changes in the Paurāṇic stories, we can see which work is earlier and which is later in date. The readers bent upon research may easily compare the stories of different books to establish their chronology.

I proceed now to deal with another question, which has also a very great bearing on chronology. I attempt to show below, that the modern Purāṇas received only a little additional matter into them by way of accretion, from the 5th century onward, but they were not so changed as to be transformed into new works. I shall refer here to such additions as the Rājās at different centres effected through the help of their bards, to glorify new kings of their local traditions.

The scope and the character of the Purāṇa or the Purāṇas, made inevitable, that new lists of kings should be introduced with the progress of time. As the Purāṇas had to be recited to the people throughout

all ages to communicate to them the glory of the gods and the noble deeds of the ideal sages and kings, the language of the Purāṇa of one age could not but change at a subsequent time. Again with the expansion of Aryan influence in India, the new geographical names of countries, rivers, and mountains were required to be introduced. When we notice such changes wrought at a particular time, we cannot say that such and such a book containing evidence of such a late time, was really composed at such a late date.

Since the modern Purāṇas radically differ from the Vedic Purāṇas, both in mythology and in the narration of the stories, they may be said to be altogether new in their origin, and compiled long after the second century B.C. But the modern Purāṇas, having once been compiled, do not seem to have much changed in essential matters in subsequent times, for, from the allusions to the Purāṇas during the 5th and 6th centuries, we may conclude that the extant Purāṇas are in the main identical with the Purāṇas of those days. The additions or accretions of subsequent ages are to be regarded merely as additions and accretions. The old lists of kings handed down from the Vedic times must have been preserved in the new Purāṇas. When giving a genealogy of the Īkṣvāku Rājās, the Matsya Purāṇa states :—

atrānuvāmśa-ślokoṃ viprair gītaḥ purātanaib  
Īkṣvākūnām-ayam vāmśaḥ sumitrānto bhaviṣyati.

Similar statements occur in all the Purāṇas, wherein old genealogies have been given. That the Paurāṇika lists of kings of very olden times are not fanciful, and that old chronology can be roughly established with their help, have been very ably shown by F. E. Pargiter in his masterly paper on the *Ancient Indian Genealogies and Chronology* in *J.R.A.S.*, 1910, pp. 1-56. I cannot resist the temptation of quoting his remark that "these old genealogies, with their incidental stories, are not to be looked upon as legends or fables, devoid of basis or substance, but contain genuine historical tradition and may well be considered and dealt with from a common-sense point of view."

Those who are in favour of the opinion, that the principal modern Purāṇas were compiled during the time of the Imperial Guptas, because of the fact that the royal genealogies do not go far beyond the limit of their time, ignore the fact that when after the Hūṇa invasion, the Gupta Empire was practically dissolved towards the end of the 5th century



A.D., the bards or chroniclers could not get any particular Royal House which could be designated as Imperial. The downfall of Hindu India commences from this date. Petty kingdoms commenced to grow all over India like mushrooms. In olden days, when the Indian Empire was not established under one overlord, the kingdoms and principalities of Northern India had such inter-relation amongst themselves, that dynastical genealogies and ballads of royal exploits could be inserted in the time-honoured Purāṇetihāsa.

But when, after the fall of the Imperial Guptas, a considerably large number of small kingdoms were established, no unity could be preserved, and no inter-relation could exist. I cannot deal with this political question elaborately here, beyond mentioning what actually took place. Every Rājā had his own bard, and he never failed to keep a fairly accurate genealogical list of his royal master's house, as is known to all scholars who deal with the epigraphic literature.

In this dark period of Hindu India, the Purāṇas, nay even the Mahābhārata-Saṁhitā, received interpolations to record the glory of the new tribal gods and the new local *Ārthas*. At different centres of importance, several Purāṇas received additional books of considerable bulk. Thus it was, that the Brahma Purāṇa swelled in bulk in Orissa, and the Agni Purāṇa obtained some new chapters at Gayā.

Beyond noticing these local additions or changes necessitated by the change of time, we cannot say, unless proved otherwise, that the Purāṇas have not retained their general form and character since their compilation. This time must be, as I have already stated, long after the second or even first century B.C.

I have stated above, that the Purāṇas originated when the Vedas were classified or divided to secure ritualistic convenience. This does not imply that Vyāsa was the author of the Purāṇetihāsa-literature. The Mahābhārata also does not assert it. It has been only stated in the Mahābhārata that Vyāsa taught the Purāṇa to some disciples of his, and in the hands of those disciples the Purāṇas were developed. But if we separate the Bhārati-Kathā from the Purāṇas, we find that the Mahābhārata favours this opinion, that the Purāṇas owed their origin to Lomaharṣaṇa (XII, 319, 21), while the Bhārati-Kathā was promulgated by the other disciples of Vyāsa (I. 1 *et seq.*). The name Lomaharṣaṇa is extremely interesting. A very good derivation of this name has been given in the Vāyu Purāṇa (I. 16):

lobhāni harṣayācākre śrotṛpām yat subhāṣitaiḥ.  
karmaṇā prathitaa-tena loka'-smin Lomahaṣaṇaḥ.

This shows clearly, that it was not a particular person to whom the authorship of the Purāṇas is to be attributed. Lomahaṣaṇa is a class-name to represent those persons, who by reciting some wonderful and thrilling stories to the people, made the hair to stand on the persons of the audience. That the 18. Purāṇas were composed at different times by different sages, has been clearly stated in many Purāṇas. The order in which the Purāṇas were compiled is also given generally in the Purāṇas. This order is as follows:—(1) Brahma, (2) Padma, (3) Viṣṇu, (4) Vāyu, or Śiva, (5) Bhāgavata, (6) Nāradya, (7) Mārkaṇḍeya, (8) Agni, (9) Bhaviṣya, (10) Brahma-vaivarta, (11) Liṅga, (12) Varāha, (13) Skanda, (14) Vāmana, (15) Kūrma, (16) Matsya, (17) Garuḍa, (18) Brahmāṇḍa. That this list was inserted after the compilation of the Purāṇas is apparent on the face of it, for all the Purāṇas could not manage to copy one another.

The narrators of the Purāṇas have been designated generally by the class-name *Sūta*. The Sūtas and Māgadhas are held to be of low origin in the modern Smṛtis. (In the Vāyu Purāṇa also (I. 32 *et seq.*) a Sūta is said to have no right or *adhikāra* to study the Vedas. Some passages of the Mahābhārata-Saṁhitā also support this view. It is however to be noted, that the solemn introduction of Sauti in the Naimiṣāraṇya, as described in the introduction of the Mahābhārata, shows that the narrator of the Purāṇetihāsa was not a member of any degraded caste, but was one who could be honoured by the Brāhmaṇas. Many Purāṇas also show, that venerable munis like Mārkaṇḍeya and Nārada were the narrators of the Purāṇas. That in the Vedic times, very respectable Brāhmaṇas recited the Purāṇas, cannot be doubted. It may be owing to the fact, that the Paurāṇikas commenced to earn money by singing the ballads to the common people, that they lowered themselves in the estimation of others. Another reason for this degradation may be supposed. It may be, when the kings of Magadha became supreme in India, men other than Brāhmaṇas were employed as chroniclers and ballad-singers, and as such the Paurāṇikas were regarded to belong to a non-priestly class, though in reality they discharged some functions of the priests on ceremonial occasions.<sup>10</sup>

<sup>10</sup> Nowadays, there are many degraded Brāhmaṇas who have to discharge some important functions in connection with the śrāddha-ceremony of the high-class Hindus.



It is not difficult to understand, how once, long after the Vedic times, and previous to the time of the compilation of the Mahābhārata and the modern Purāṇas, the Purāṇa literature became non-Brāhmaṇical in the strict sense of the word. When the true Vedic priests extolled the Rājās, they chose only the ideal kings from the priestly point of view. For this reason, many Rājās of real note were not included in the old Brāhmaṇical lists of the kings, and many otherwise insignificant rulers were lauded by the Brāhmaṇas. This is what led the powerful kings to employ their own bards to sing their glorious exploits, and to record their family history. This Kṣatriya-Purāṇetiḥāsa was bound to be incorporated in the modern Brāhmaṇic Purāṇas, when the Brāhmaṇas had to depend upon the favour of the Royal Houses. In his paper referred to above, Mr. Pargiter has made the following remark touching this point :

"This Kṣatriya literature grew up in virtual independence of Brāhmaṇical literature, and only when it had developed into an imposing mass and had attained great popular appreciation, was it taken over by the Brāhmaṇas as a not unworthy branch of knowledge. It was then that it was arranged and augmented with stories and discourses fashioned after Brāhmaṇical ideas."

It must be mentioned, however, that very respectable Brāhmaṇas nowadays recite Purāṇas in India on ceremonial occasions, and no one is degraded because of this profession.

## THE DATIVE PLURAL IN PĀLI.

PAṆḌIT SURENDRANATH MAJUMDAR, SASTRI, M.A.

The sūtra of Vararuci says *caturthyāḥ śhaśthī*, which means that the genitive case-endings regularly take the place of dative case-endings which do not occur in the Prākritis. That is also the case with Pāli which, however, retains a few dative *singulars* used to denote intention. Why has the Sanskrit dative disappeared in the Prakritic dialects which have retained all the other cases? Why has the dative plural disappeared first and the singular afterwards? Is there no trace left of the dative plural form in Pāli which has preserved even a few duals? These are questions which have not yet been answered.

In the first place what would be the form of the dative plural suffix in Pāli and Prākrit? The Sanskrit dative and ablative plural suffix is *bhyas*. As *bhyas* is not added to the weak base of a changeable stem, it is not an accented suffix. Its *ya* being not accented is susceptible of being changed into *i* as is the case in Pāli *nigrodha* (नयोध), *majjhima* (मध्यम), etc.<sup>1</sup> and Prākrit *abbhintara* (अभ्यन्तर), *iāṇa* (यजन), *tiricchi* (तिर्यक्), etc. Then the final *s* disappears.<sup>2</sup> Thus the Skt. dative and ablative plural suffix *bhyas* will be *bhi* or *hi* in Pāli and Prākrit. That the ablative plural suffix is *bhi* or *hi* in Pāli is known to all students. The theoretical dative form will also be the same. As the instrumental, dative and ablative plural suffixes thus became, thanks to the operation of the usual laws of "phonetic decay," identical in form, much confusion was certainly caused. This difficulty was obviated by restricting *bhi* or *hi* for the purposes of the instrumental and the ablative only, the function of the dative being transferred to the genitive. Even the same form for the instrumental and ablative caused confusion, and hence the speakers of Prākrit introduced a new device. To the old ablative suffix *hi* or *him* (which was formed by adding a nasal in order to compensate for the loss of the final *s*), they

<sup>1</sup> For traces of duals in Pāli, see Müller, *Pāli Grammar*, p. 65.

<sup>2</sup> Victor Henry's *Précis de Grammaire Pālie*, § 110.

<sup>3</sup> *Ibid.*, § 49.



added the *taddhita*-suffix to (Skt. *tas* which expresses the idea of ablative) and formed the new Prākṛit ablative suffix *hiṃto*. So much for the origin of the Pāli and Prākṛit instrumental, dative and ablative suffixes. Let us now search for Pāli forms ending in *hi* or *bhi* the meanings of which conclusively show that they are datives and not instrumentals or ablatives.

From the inscriptions of Aśoka I quote the following passages to show that dative plural existed in epigraphic Pāli.

(1) Barābar cave inscription No. *A* incised in the thirteenth year after Aśoka's coronation runs thus:—*lājinā Piyadasinā duvāḍasa (vasābhi . . . ) i(ya)m (ni)go hakubhā dinā ā(ji)vi(ke)hi*.<sup>4</sup> *dinā ājivikehi* (दत्ता आजीविकेभ्यः) means 'given to the *ājivikas*'. M. Senart takes *ājivikehi* as an instrumental in form but a locative in meaning.<sup>5</sup> But my remarks on the change of *bhyas* into *bhi* or *hi* will suffice to convince one that it is a dative in form. That it is a dative in meaning requires no proof.

(2) Barābar cave inscription No. *B* also uses the identical expression *lājinā Piyadasinā duvādasavasābhisitenā iyaṃ kubhā khalatika-pavatasi dinā ā(ji)vi(ke)hi*.

(3 & 4) In the third Rock Edict of Aśoka<sup>6</sup> we find the following extracts:—

Girnar (l. 4-5)	<i>bāmhana-samaṇānaṃ sādhu dānaṃ.</i>
Kalsi (l. 7)	<i>bambhana-samanānaṃ-ca sādhu dāne.</i>
Dhauī (l. 11)	<i>bambhana-samanehi sādhu dāne.</i>
Jaugaḍa (l. 13)	<i>bambhana-samanehi sādhu dāne.</i>
Shahbazgarhi (l. 7)	<i>bramaṇa-(śra)maṇa(naṃ)sa . . .</i>
Mansera (l. 11)	<i>bramaṇa-śramananaṃ sādhu dāne.</i>
[Skt. translation	ब्राह्मण-अमणैः च साधुदानम्]

The text means 'Liberality to Brahmans and ascetics is meritorious.' The Dhauī and Jaugaḍa versions contain the dative form

<sup>4</sup> Bühler's text in *Ind. Ant.* XX, p. 361.

<sup>5</sup> "I take it,—not as an ablative, which would be unintelligible both here and in the other places where the word occurs,—not as representing a dative, we should in that case rather expect *ājivikānāṃ*,—but as an instrumental, in the sense of the locatives. In dealing with the *Mahāvastu*, I have had occasion to quote numerous instances of this peculiarity in the syntax of Buddhist Sanskrit (*Mahāvastu*, I, 387, etc.)." Dr. Grierson's translation of Senart's *Inscriptions of Piyadasi*, Vol. II, p. 71 of reprint.

<sup>6</sup> Bühler's text in *Epigraphia Indica*, Vol. II, and A.S.S.I. (Amarāvati Stūpa).

ending in *hi*, whereas the other versions use the genitive. If we take the *hi* as an instrumental or ablative suffix, there will neither be any good sense, nor shall we be able to explain the use of the genitive (of the other versions) instead of the instrumental or ablative.

(5-7) In Rock Edict XII we read :—

G. (l. 8) *ye ca tatra tate prasāṇṇā tehi vatavyam.*

K. (l. 34) *e-va-tata-tata pashāṇṇā te(hi).*

S. (l. 7-8) *ye ca tatra tatra prasana tesham vatavo.*

M. (l. 7) *e ca tatra tatra prasana tehi vataviye.*

[Skt. ये च तत्र तत्र प्रसन्ना तेभ्यः वक्तव्यम्]

Here also the genitive of the Shahbazgarhi version shows, and the meaning requires, that *tehi* should be taken as standing for the Skt. dative form *tebhyah*. *Tebhyah vaktavyam* means 'to them this is to be said.'

(8-10). The cave inscriptions of Daśaratha, the grandson of Aśoka, in the Nāgārjuni hills are identical in form and purpose with the Barābar cave inscriptions. Here also grants of caves to the *ājīvikas* are recorded with dative forms in *hi*:—*bhadantehi ājīvikehi*, 'to the venerable *ājīvikas*.'

We thus see that there are in the inscriptions of Aśoka and of his grandson ten instances of the use of dative plural in 'Epigraphic Pāli.' These occur not only in one version or at one place, but at such distant places as Dhauli, Jaugada, Barābar hills, Nāgārjuni hills, Kalsi, Mansera and Girnar. In Barābar and Nāgārjuni cave inscriptions the dative is the only form in use showing that the old form was better preserved in the Māgadhī. As for the Rock edicts (which were doubtless drafted at Pāṭaliputra in the Māgadhī and were re-written in the provincial dialects at the provincial headquarters), some versions use the dative and some the genitive. The Shahbazgarhi text is the only version which has not used even once the dative form.

To sum up: The dative plural suffix *bhyas* became *bhi* or *hi* in Prākṛitic dialects. As *bhi* or *hi* is the instrumental suffix also, much confusion was caused. Hence the genitive came to be used instead of the dative. We find promiscuous use of the dative and genitive plurals in 'Epigraphic Pāli.' If the old Buddhist and Jaina texts be carefully examined in this light, some instances of the dative plural



will be found in 'Literary Pāli' and Prākṛit also. When the origin of the dative plural suffix *hi* or *bhi* was forgotten, it disappeared completely; for it was then an error of grammar to use the instrumental suffix *hi* as a dative suffix. When the genitive plural began to be used for the dative plural, their singular forms also came to be confused in use. This confusion in the singular was also helped by the fact that in the language of the later Vedic texts the dative singular of feminine nouns was used for the genitive. But as the dative singular Prākṛitic form had not, like its plural, been confused in shape with any other form, it lingered longer than the dative plural. Dative singular is almost as common in Aśokan dialects as in Sanskrit. It lingered in literary Pāli but died out in the Prākṛits of the Dramas.

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## BODHĀYANA'S PRĀYAŚCITTA FOR SEA-VOYAGE.

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Bodhāyana in his Dharmasūtra (II. 1. 41) says—*samudrasamyānam . . . . . eṣāmanyatamat kṛtvā caturthakālāmitabhojinah syuḥ apo'bhyapeyuḥ savaṇānukalpam sthānāsanābhyām viharanta ete tribhīrvarṣaistadapahanti pāpam*. Translated literally, this means—'Sea-voyage (and a few other acts enumerated) . . . . , having done any one of these acts, people should eat sparsely at the fourth part of the day, should enter water in the morning, at midday and in the evening; *amusing themselves by sitting and standing, they destroy that sin after three years.*'

The exact meaning of the expiatory rite here prescribed has never been understood. Whenever the question of sea-voyage has come up for discussion, the antagonists of the voyage have held that by the last clause Bodhāyana clearly meant that the voyager should have to commit suicide; to spend three years 'standing and sitting', i.e. without any sleep—would be nothing short of self-immolation. The protagonists of sea-voyage felt all along that the passage could not mean this; though they were unable to suggest any other plausible explanation. They thought that even if suicide were actually meant, there were more effective means available of doing that; and in fact the ordinance that 'the man shall not sleep for three years' looked absurd on the face of it.

In course of my study of the Dharmaśāstra texts, I have met with the phrase '*sthānāsanābhyām vihareṭ*' in more than one place.

(1) In the *Padmapurāṇa* (Ādi-khaṇḍa, 58. 26) we read in course of the description of the duties of the Vānaprastha, the man in the third stage of life—*sthānāsanābhyām vihareṭ na kvacid dhairyamutsrjet*, 'he shall divert himself with sitting and standing, and shall not renounce his steadiness on any point.'

The committing of suicide certainly could not form a duty of the ordinary Vānaprastha, the hermit retiring from active life to a life of meditation and worship.



(2) In *Yājñavalkya* (III. 51) we read—*sthānāsanavihārairvā yogābhyāsenā vā tathā (dīnam nayet)*, where the *Mitākṣarā* adds the explanation—*kañcit kālām sthānam kañcit copaveśanam*, 'for some time he shall sit, and for some time he shall stand'—in this manner he shall spend the day.

(3) *Manu*, dealing with the life-long religious student, says (II. 248) that when his *Ācārya* is dead, and neither the preceptor's son, nor his wife, nor his *sapinda* happen to be living,—*sthānāsanavihāravān . . . . prayuñjāno'gniśūsrūṣām sādhayād-dehamātmanah*, on which *Mēdhātithi* says, *kadācit tiṣṭhet kadācid āsita evam vihareṭ*, at times he shall stand, and at times sit down, in this manner he shall divert himself.

But he goes on to add another explanation offered "by others"—*anye tu manyante sthānāya, svastikādinā yad āsanam dhyānakāle tat sthānāsanam*, '*vihāro*' *bhikṣācaraanādi*. By this the passage would mean that 'the man shall practise the postures prescribed in connection with yogic practices and live on alms.'

But *Sarvajña-Nārāyaṇa* explains the text to mean a particular form of austerity consisting in 'standing, sitting and wandering.'

(4) Again, *Manu* (VI. 22) says, *sthānāsanābhyam vihareṭ* where *Medhātithi* says, '*sthānāsanābhyām dīne, rātrau tu kevala sthaṇḍīla-shāyitām vakṣyati*'; by which also the text means—'he shall spend the day in standing and sitting.'

(5) Lastly in *Manu* (XI. 224) we meet with the same expression; and here it forms part of the *kṛcchra*—penance.

From all this it is clear that the phrase could never have been intended to lay down any thing so physically impossible as passing three years 'without sleep.' In fact a careful study of all the above texts leads us to the conclusion that what is meant by the words '*sthānāsanābhyām vihareṭ*' is exactly what is expressed by the Hindi idiom '*uṭha baiṭha kara samaya bitānā*'; and the sense would appear to be that the man shall have recourse no other diversion or amusement, save what may be obtained by 'standing or sitting.'

## A SANSKRIT VERSION OF YASNA IX.

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Avesta and Sanskrit have always been cited as examples of two closely allied languages. These two ancient tongues have now been recognised as the most closely knit group in the Indo-European family of languages. The ancient name *Āryan* has now been definitely assigned only to this group, for these were the two peoples of antiquity—the Iranian and the Indian—who called themselves by that proud name of अर्य or आर्य. And this fact also emphasises the next point of resemblance between the two languages—a point of far greater importance than the mere formal similarity in words—the close accord, namely, that exists *in spirit* between these two. It is not the object of this paper to set out at great length the numerous points of resemblance in the religion and culture of these two peoples. What is sought here is to bring home to the reader by means of a concrete example this similarity between these two.

I have therefore attempted to make a new Sanskrit version of the ninth chapter of the *Yasna* popularly known as the first part of the *Haoma Yašt*. I have chosen this particular piece for several reasons. In the first place, it is a hymn of the Avesta with which I am most familiar and at which I have worked the longest. Secondly, the subject-matter itself is interesting and would naturally attract the Vedic student. And lastly, it has already been *twice* rendered into Sanskrit. The first rendering was by the great Zoroastrian Priest, Dastur Nairyosang Dhaval.<sup>1</sup> This rendering dates about the year 1200 A.D.<sup>2</sup> This version is based more upon the Pahlavi rendering rather than on

The following are the principal abbreviations used in the notes. Barth(olomae's Altiranisches) W(örter)b(uch), Grass(mann's) W(örter)b(uch zum Rigveda); Jack(son's Avesta Grammar); Kan(ga's Khordeh Avesta-bā Mañi); Modi's) Dict(ionary of Proper names in the Avesta); Whit(ney's Sanskrit Grammar). The others are self-evident.

<sup>1</sup> *The Collected Sanskrit Writings of the Parsis*; Pts. I-IV (Bombay, 1906) edited by Ervad Sheriarji Dadabhai Bharucha.

<sup>2</sup> *Grundriss d. iran. Phil.*, II, p. 50.



the original Avesta. And, moreover, it has got special peculiarities of language, which may bring a smile on the face of a Sanskrit Pandit. The work however was evidently meant for the use of the Hindus in order to give them some idea of the religion of the Parsis. The later Gujarāṭi translations of the Indian Zoroastrians are based on this Sanskrit version.<sup>3</sup> Bharucha enumerates some of the special peculiarities of the Sanskrit of Nairiyosang.<sup>4</sup> Among them the most notable are the use of Gujarāṭi and Pahlavi words in the Sanskrit. But even with all his peculiarities the work of Nairiyosang is a most remarkable attempt; and inasmuch as he represents the unbroken Pahlavi tradition—inherited from a long *गुरुपरम्परा*—he is invaluable for every Sanskrit knowing student of Avesta.<sup>5</sup>

The second attempt is a most remarkable one. It is the translation made into Sanskrit and Bengali by Pandit Vidhuśekhara Bhattachārya, Śāstri, of Śāntiniketan, Bolpur. A portion of it (verses 1-16) was published in the Bengali Magazine *Prabāsi* for *Āṣāḍ* and *Bhādra*, Bengal Samvat 1327. It is a very accurate piece of work and the learned Pandit has fully realised the identity of the languages and hence has also caught the true spirit of Avesta. I have had the pleasure of personal acquaintance with Pandit Vidhuśekhara and he very generously put his manuscript notes for the remaining verses (17-32) entirely at my disposal for the purpose of this article. For this I have to make to him my grateful acknowledgments. In fact this essay is to all intents our joint work even though it appears under one name only.

As to the plan of this translation I have attempted, I must begin by saying that I intend it *primarily* for the Hindu Pandit. The time has now come when the orthodox type of Vedic students must enlarge their horizon, and if the Pandits take kindly to Avesta they would find a deal of new light thrown on many an obscure question of Vedic interpretation. In the second place I intend this attempt also for my own co-religionists. Our Parsi scholars (with a few exceptions) are sadly lacking in the knowledge of Sanskrit, and especially of Vedic Sanskrit. And for us too the time has come to enlarge the range of our vision and to supplement our traditions with Vedic lore. Hence I have adopted a system of transliteration of Avesta into Sanskrit (*Devanāgarī*) charac-

<sup>3</sup> Bharucha, op. cit., Pt. I, Preface.

<sup>4</sup> *Ib.*

<sup>5</sup> Especially for those who are not conversant with Pahlavi in the original.

ters, so that the similarity may be *apparent* to the reader. I have translated the verses line by line and have not changed the word-order in the least, so as to give an idea of the metre and rhythm of the original. I have freely "coined" new words and forms, but I have tried to give reasons for my new creations\* in the notes immediately following each verse. As for proper names and for words denoting special Avestic ideas I have retained them in their original shapes, but they are printed with the initial letter in bolder type. Explanatory notes are added wherever necessary. I have also given extracts from Nairyo-sang's version and from the published portion of Pandit Vidhuśekhara's translation.

This is the first attempt of a Parsi student, whose knowledge of Sanskrit and Avesta is like the "little Latin and less Greek" mentioned of a far greater person. However, I make this attempt for what it is worth and I would beg for patience from my scholarly readers in the words (with slight changes) of Kālidāsa :—

क स्वर्गप्रभवे भाषे क चाल्पविषया मतिः ।  
 तितौर्धुर्दुस्तरं मोहादुदुपेनास्मि सागरम् ॥  
 अथवा कृतवाग्दारे शास्त्रेऽस्मिंस्तत्त्वदर्शिभिः ।  
 मग्नौ वचसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः ॥

In the system of transliteration here adopted I have used *Bengali* letters for the affricate sounds and the other special sounds of Avesta which differ from the Sanskrit.

Roman.†	Devanāgarī.	Remarks.
a	अ	
ā	आ	
i	इ	
ī	ई	
u	उ	With Bengali letters this appears as <sub>u</sub> .
ū	ऊ	With Bengali letters this appears as <sub>u</sub> .

\* These new creations are indicated by an asterisk (\*) preceding that word. Even in cases where a Sanskrit word is used in a special sense I have used the asterisk. In two or three cases I have had to substitute an entirely different word in order to keep closer to the *sense* of the original.

† The Roman transliteration is adapted from Bartholomae's *Altiranisches Wörterbuch* (Strassburg, 1904).



o	ए (८-)	Pron. like ए in Ben. एक.
5	ऐ (८-)	Like the above but <i>slightly</i> longer, say, 2½ mātrās. Not like Ben. ऐ.
o	ए (८)	
6	ऐ (८)	Like ए but 2½ mātrās long. Not like ऐ.
o	उ (८-1)	Almost like o in <i>not</i> .
6	ओ	
ā	ओ (८-1)	Pronounced आओ <sup>3</sup> .
ā	आ (८-1)	Nasalized आ, like the French <i>an</i> .

[N.B.—The combination *ora* (एर) is generally *written* for Sanskrit *ऋ*, and I have used the ordinary Sanskrit *ऋ* to transcribe this combination in all places except where the metre would be spoilt.]

k	क्	
x	श्	This is a <i>Spirant</i> , like Pers. <i>ç</i> , or <i>ch</i> in <i>loch</i> . (The combination श् + ष् has been transcribed क्.)
g	ग्	
γ	ष्	Spirant like Pers. <i>ç</i> .
g	ङ्	
g	ङ्	This is a कण्ठतालु-sound used only with the तालव्य vowels इ and ए.
c	च्	
j	ज्	
t	त्	
t	ट्	Mostly final in a word or syllable.
θ	थ्	Spirant, like <i>th</i> in <i>thin</i> .
d	ड्	
δ	ध्	Spirant, like <i>th</i> in <i>thine</i> .
n	न्	
o	ण्	Corresponds to the अनुस्वार and is used before च्- and त्- classes.
p	प्	
f	फ्	Spirant, like Pers. <i>f</i> , Eng. <i>f</i> .
b	ब्	

<sup>3</sup> The Sanskritist must note that every vowel is pronounced *separately* in Avesta.





आत्रिम् पश्चि-यश्च-दधेऽतम्<sup>12</sup>

गाथोस्-च स्वावयत्तम् ।

आ-दिम् एतत् (जरयश्च) को नर अहौ

यिम् अत्रिम् वोस्वहे अष्टेहउग्र ।

अश्वतो स्वरेष्टम् दादरेस

एहे गयेहे एश्वतो (अमेवहे) ॥

अत्रिम् \*परि-योस्-दधन्तम् ।

गाथास्व[पि] आवयन्तम् ॥

आ तम् एवत् (जरयश्च) को नर असि

यम् अहं विश्वस्य असोः ।

\*अस्थितः अष्टम् ददर्श

स्वस्य गयस्य \*श्वतो (ऽमृतस्य) ॥

At the hour (of) early morning Haoma came up to Zarathuštra, (who was) cleaning (the altar) for the fire and (was) chanting the Gāthās. Unto him asked Zarathuštra: "Who, O Hero, art thou, whom I see the noblest of all material creation, shining with (thine) own eternal light?"

The *pādas* in the Sanskrit are to be pronounced according to the rules of Vedic metre to get the verse correct. Thus in the first *pāda* the second आ is to be pronounced अआ.

अत्रिम् is here used as synonymous with अग्नि. This epithet is used for अग्नि in RV., II. 8. 5, अत्रिमु सुगन्धमग्निमुक्त्वानि वावधुः, where Sāyana explains the word as "the devourer of oblation"—from अद् + त्रि.<sup>13</sup>

\*परि-योस्-दधन्तम्—I have made a comp. verb here after the manner of Av.<sup>14</sup> योस् is found in RV. in the sense of "health" or "well being" especially united with ग्रम् (Grass., Wb. 1125). And it is found five times in the RV. with √धा (as here)<sup>15</sup> and once in White Yajurveda.<sup>16</sup> The meaning here is "cleaning (the altar) all round" for receiving the fire.

गाथाः here mean the sacred hymns of the Av

असोः—The word अश्व (Skt. अश्व) is used in Av. to mean all life whatever and it is mentioned as being twofold in character अश्वत् (Skt. \*अस्थित्), i.e. corporeal and मनश्च (spiritual).

ददर्श—The tense value is *present* here.<sup>17</sup> The sense of the first per. of the perf. of Skt. is *not* to be read into the Av.

गयस्य—The Av. √गौ (Skt. जी-जीव्) means to live. The Gr. βίος (life) is also from the same root. The word गय occurs in RV., VII.

<sup>12</sup> Compound words are indicated thus with hyphens between the components. This is also done with the enclitic particles like च which are always added on to the preceding word.

<sup>13</sup> See also Whit., § 1185g.

<sup>14</sup> See below verse 31 and Kan.'s *Av. Gram.*, § 535; also Whit. §§ 1090-95.

<sup>15</sup> I. 93. 7, VI. 50. 7, VIII. 39. 4, X. 45. 4 and X. 37. 11.

<sup>16</sup> XIX. 55.

<sup>17</sup> Whit., § 823.

19. 1 in the sense "goods" or "wealth" <sup>16</sup> (यः शश्वतो अदाशुधो गयस्य प्रयुन्तासि सुखितराय वेदः). But in the Bṛhad. Up., V. 14. 4, the word is also found in the sense of प्राण or "vital breath" or "life"—एषा गयास्तत्रे प्राणा वै गयाः... तद्यद्गयास्तत्रे तस्माद्वायवौ.

\*खन्वतः—I have made up this form from Skt. ✓खन्. In Av. the ✓श्नन् means to shine or to flash forth. It seems to be the same as the Skt. खन्, to sound. The latter is used in the Veda for flickering fire or flash lightning and the transference of meaning from the flicker to the crackling, and from the flash to the thunder-clap, is not at all unnatural. It would be hard to say, however, which of the two was the more ancient meaning. Passages like RV., I. 94. 11 (अधः खनादुत विभ्युः पतन्निः); RV., II. 4. 6 (आ यो वना ताटषाणो न भाति वार्ष पथा रथ्येव खानीत्); and others, where it is used of अग्नि, show the transition stage. The close connection of thunder and lightning is, of course, obvious: as for instance, RV., V. 87. 5 (खनो न वोऽमवान्नेजयद्दधा त्वेषो ययिस्तविष एवचामरत्); and RV., X. 75. 3 (दिवि खनो यतते भूम्योपर्यनुन्त शुष्मुर्दिशति भानुना). The Maitri Up., VI. 5, seems to use the word खनवतौ in the Av. sense—खनवत्येषास्य तनुर्या ओमिति.

It may be noted in passing that in "classical" Skt. we should say खेन गवेन खन्वन्तम्.

*Nairiyosang :*

... अग्निं परितः पावयन्तम् । (किल अग्निस्थानं परिवर्तुलं आपितुं अभौषन्तम्) <sup>17</sup> ।  
गाथाञ्च समुद्गिरन्तम् ।... निजेन जीवेन सुंदरछतेन अमरेण । (किल येन निजो जीवः  
सद्वापारतया अमरः छतः...) ॥

*Pandit Vidhuśekhara :*

सवनौम् आ ऋतुम् आ (सवनसमवे)... ऊताशम् परियजन्तम् (संस्कुर्वन्तम्...)  
यम् अहम् विश्वस्य असोः (सुवनस्य) अस्थान्तः (अस्थिमतः भूतमयस्य)... सस्य गयस्य  
(जीवनस्य) उज्ज्वलस्य अमृतस्य ॥

2.

आच्यं मे अयेम् पश्येत्त  
हृदो अयव दूरुषो ।

आत् मेऽयं प्रत्यवोत्त  
सोमो ऋतावा दुरोयः ।

<sup>16</sup> Grass., Wb. 386.

<sup>17</sup> The portions in brackets ( ) are explanatory comments of Nairiyosang. These are almost always introduced by the particle किल, which he uses like the phrase "that is to say". Nair. gives the traditional meaning.



अहम् अक्षि जरथुश्च  
हहोमो अवध दूरयो ।

आ-मोम् यासहुह स्थितम्  
हरा-मोम् ऊनहुह शरौतम् ।

अहम् मां स्तुमहे स्तुतिं

यथा मा (अपरचित्) सधम्यतो स्तवान् ॥ यथा मा (\*अपरेचित्) सोऽयन्तः \*स्तवान् ॥

अहमस्मि जरथुश्च  
सोमो ऋतावा दुरोषः ।

आ माम् याचस्व स्थितम्

प्र मां सुनुष्व अन्त्रे ।

अभि मां क्षोमनि \*स्तुधि

Thereupon this Haoma, the righteous, hard to overcome, replied unto me: "I am, O Zarathustra, Haoma, the righteous, hard to overcome. Fix (thy) desires earnestly upon me, O Spitama, worship me (in order) to enjoy (of me), hymn me in hymn(s) of praise, as the other Saosyants have praised me".

प्रत्यवोचत—It may be noted that the Av. form is in the ātm. The form प्रत्युक्तवान् would suggest the weak grade of ātm. as used in Av.

ऋतावा is the exact philological equivalent of the Av. अवध.<sup>19</sup>

दुरोषः—The word is from दूर and a derivative of √उष् to shine (cf. उषस्). Barth, in his *Handbuch d. altiran. Dialekte* explains it as meaning "possessing far-spreading radiance". Others render it as "he who keeps off disease" or "he who keeps away death" (see Pt. Vidhusēkhara's version below). In the Veda the words दुरोषः and दुरोषस् are found in three places—in one place as an epithet of सोम. The passages are :—

RV., IV. 21. 6, आ दुरोषाः प्राप्तस्य होता यो नो महान्सुवर्णेषु वह्निः ।

RV., VIII. 1. 13, वनानि न प्रजहिताम्यद्विवो दुरोषासो अमन्महि ।

and RV., IX. 101. 3, तं दुरोषमभी नरुः सोमं विन्वाया धिया ।

This has led Jackson to put down दुरोष as the equivalent of दूरयो (Av. Reader, p. 73) which Barth, however rejects summarily (Wb. 751-752). The difficulty of reconciling the दू in Skt. with the दूर in Av. is obvious, but is not insuperable; and in the first passage from RV. quoted above the word दुरोषाः (as it stands) does not quite fit in with the metre (as noted by Grass., Wb. 614), unless we read दूरयोषा. The meaning given by Grass. is "he who is not to be harmed". Sāyana says दुर्दहः or दुर्वधः but he explains it differently in different passages. It may also be noted that the पद text shows no अवयह.

<sup>19</sup> See my article on ऋषि in this volume.

स्थितम् is the name of one of the ancestors of Zaratustra and is used here as a patronymic. The word is philologically \*श्वितम् (श्वेततम् ?) in Skt. See also स्थानो below, in verse 22.

अश्वये is not the philological equivalent of श्वरैतेष but it expresses the meaning exactly ("for enjoyment"). The Skt. root corresponding is स्वर which has not the same sense. For the form अश्व see Jack, §§ 806-807 and Whit, §§ 1162 and 1194.

\*सुधि on the analogy of शुधि.

सोय्यन्तः (plu.) are the great spiritual leaders, who appear into the world from time to time to lead mankind to better ways and to re-establish the Law of अथ (ऋत) in this corporeal world. This is in form the fut. part. paras. of √सु (चु ?) to strive, to serve<sup>19</sup>:

\*स्वान् is a form made irregularly after the analogy of अयान्<sup>20</sup>.

*Naiyosang :*

...हमो मुक्तिमान् दूरमृत्युः । (अस्य दूरमृत्युता च इयं यत् मृत्युं आत्मनो मनुष्याणां दूरे दधाति...) ।...प्रकष्टं मां परिसंस्कारं कुरु खादनाय । (आहारार्थं संमार्जय) ।...

*Pandit Vidhuśekhara :*

...ऋतावा (पवित्रः) दूरौघः (दूरमृत्युः)<sup>21</sup>...।...मां सुमुख पानाय...सोय्यन्तः (उपदेशकः)....।

3.

आय९ अ९श्त ऊर९शु९ (नमो ह९मा९) । आत् अवोचत ज९र९शु९ (नमः सोमाय) ।

क९स-श्वाम् प९इर्यो ह९म म९थ्यो

क९त्वां पू९र्यः सोम म९र्यः

अ९स्वइ९थाइ ऊ९नूत ग९र९थाइ ।

\*अ९स्मि९व९त्वे सु९नुत गे९यावे ।

का अ९क्षाइ अ९ग्निस् क९णावि

क९ अ९स्मा आ९ग्नौः \*क९णावि

चि९ अ९क्षाइ ज९स९ आ९य९त९म् ॥

कि९म् अ९स्मै ग९च्छत् आ९त९म् ॥

Thereupon said Zaratustra: "Salutation unto Haoma! Which mortal, O Haoma, (was) the first (who) worshipped thee for (the sake of) the material world? What blessing unto him was granted? What profit to him accrued?"

गेथायै—The word ग९र९श in Av. means the world of life and is cognate

<sup>19</sup> Cf. श्यौतन (Av. न्य९शन), see below verse 31.

<sup>20</sup> Whit., § 500e.

<sup>21</sup> Explained further in a footnote as: गि९नि इ९क९ा९क९ इ९र९इ ड९र९न.



with गय in verse 1 above. The later Pahlavi form is गौति (Pers. گیتی *gīti*) world, and so I have made Skt. \*गेथा. The form is from गौ to live (see गय above) + घा (Whit., § 1163a), the guṇa being irregularly taken to be nearer the Av. form (Jack. § 793). Pronounce here गेथै.

\*अस्थिवथै—I have made this irregular form on analogy of the Av., using the base अस्थि instead of अस्यन्. The form अस्यन्वन्त् is found in RV., I. 164.4 (को ददर्श प्रथमं जायमानमस्यन्वन्त् यदन्स्या विभर्ति) and here the meaning is exactly that of the Avesta word. I have chosen this irregular form for metrical reasons. It should be read अस्थिवथै.

\*ऋणावि—I have made a passive aorist in इ from a root ऋण. This root is mentioned in the गणदर्पण as belonging to the तन्-(8th-) class and meaning गति or प्राप्ति. The form has been explained by Jackson<sup>22</sup> as being irregular in keeping on the विकरण.

किम्—The Av. form चि९ is not used as a pron. in Skt.

आप्तम्—The word means profit or advantage (from आ + आप). Cf. कामस्य यत्राप्ताः कामास्तच्च माम्भृतं कृधौन्द्रियेन्दो परि सव RV., IX. 113. 11. Pronounce as आआप्तम् to get the metre right.

*Nairyosang :*

...कस्त्वा पूर्वं ह्रम मनुष्येषु दृष्टिमति संस्कृतवान् जगति । कां तस्मै उपकृति चक्रथे ।  
...। किं तस्मै संप्राप समृद्धत्वम् ॥

*Pandit Vidhusekhara :*

कः त्वां पौर्यः (प्रथमः)...मर्थः अस्थिवथै (= अस्थिमथै = भूतमथै) (अ-)सुनुत जगथै ? का अस्मै आशीः अर्पिता ? किम् अस्मै (अ-)गच्छत् आप्तथम् ॥

4.

आअ९ मै अयेम् पइत्व७थत्

ह७मो अथव दूर७थो ।

वौवश्चो मां प७इर्यो मन्थो

अस्वइथाइ ऊनूत गरेथाइ ।

हा अच्चाइ अग्रिस् ऋणावि

त९ अच्चाइ जस९ आयप्तम् ।

आत् मेऽयं प्रथवोचत

सोमो ऋतावा दुरोषः ।

विवस्वान् मां पूर्यो मर्थः

\*अस्थिवथै सुनुत गेथायै ।

सा अस्मा आशीः \*ऋणावि

तदस्मै गच्छत् आप्तम् ।

य९ हे पु०रो उ०स्-जयत  
 यो यिमो क०रेतो ज्ञा०शो ।  
 स्व०रनडुह०स्तमो जातना०म्  
 ज्वरे-द०रसो म०श्याना०म् ।  
 य९ क०न०९ अ०इ०ड०हे क०श्रा०व  
 अ०मरु०धन्त प०सु-व०ीर ।  
 अ०इ०ह०९ध०मे आप०-उ०र्व०इ०रे ।  
 स्व०इ०र्या०न् स्व०रार्थ०म् अ०न०य०मे० ॥

यदस्य पुत्र \*उज्जायत  
 यो यमः \*क्षेतः सुवन्ता ।  
 \*स्वर्णवत्तमो जातानाम्  
 \*सदृशो मर्त्यानाम् ।  
 यत् कृणोदस्य क्षत्रादा  
 अमरिष्यन्ता पशुव०ीरा ।  
 अशुश्रमाने \*आपोर्वरे ।  
 अश्रितवे अशनम् \*अज्येयम् ॥

Thereupon this Haoma, the righteous; hard to overcome, replied unto me: "Vivanghvat (was) the first mortal (who) worshipped me for (the sake of) the material world. This blessing unto him was granted, this profit to him accrued: namely, to him a son was born, who (was) Yima the King, the magnificent, the most resplendent of (all) created beings, (who shone forth) among mortals like unto the sun in appearance: who made during his rule both animals and human beings undying, (and) waters and vegetation ever fresh; (there was) inexhaustible food for feeding (his subjects)".

उज्जायत—I have followed in Skt. the Av. practice of dropping the augment. The Vedic language often drops the augment as in RV. IV. 2. 7 (अतिथिमुदौरत्) and other places, but not to such an extent as the Av.

\*क्षतः—Ruler; from, √क्षि to rule. The form क्षित् is found in Skt. as in अधिक्षित् (विश्रामासामभयानामधिक्षितं गौर्भिर्त् स्वयंशसं गृणीमसि, RV., X. 92. 14) and in compound words like विश्वक्षित् and महिक्षित्. The name परिक्षित् also seems to belong to the same formation.

सुवन्ता—This seems the nearest in meaning to the Av. The original word in Av. is from, √वन् with suffix श्ठ(त्व), which suffix in Av. forms nouns also while in Skt. it forms only gerundives.<sup>23</sup> For वन्तु in the Veda, cf. RV., III. 30. 18 (रायो वन्तारो ब०ह०तः स्या०म) and RV., VII. 8. 3. (क०दा भवे०म् प०तयः सु०द०व रा०यो व०न्तारो दु०ष्ट०र०स्य सा०धोः).

\*स्वर्णवत्तमः—The word स्वर्ण occurs in RV., I. 18. 1 (सो०मानं स्व०र्णं कृ०णु०हि ब्र०ह्म०ण०स्प०ते) in the sense of brilliant or resplendent.



\*सर्वदृशः—I have made the word ending in अ, to fully represent the Av. original. In Veda सर्वदृशः occurs very often.<sup>14</sup>

मर्थानाम् pronounce मर्तिव्यानवाम्

यत्—In Av. the neu. form is used often for any gender or number. Kan. calls it a “relative particle”<sup>15</sup>.

क्षत्रात् आ—The abl. case may be taken here as (1) referring to space—“in his kingdom”, or (2) referring to time—“during his reign”, or (3) in a causal sense—“owing to his rule”.

अमरिधन्ता पशुवौरा—Vedic duals. The second word is a इन्ध comp. Pronounce अमरिधन्ता.

अशुष्माने—Pronounce in four syllables अशुष्माने.

\*आपोर्वरे—उर्वरा is used here in the special Av. sense of vegetation. The Skt. word is connected in sense, for उर्वरा means “arable soil” or “cultivated land” in the Veda.<sup>16</sup>

अशितवे अशनम् \*अज्येयम्—The verb आसीत् is understood here. The first two words are translated according to sense. For the construction see Reichelt, *Awest. Elementarbuch*, § 690. अज्येयम् is from √ज्या, to diminish (in Skt. to overcome), which is the root of जय also.

*Nairiyosang :*

...यदस्य पुत्रो उच्चैर्जातो यो यमप्रेदो<sup>17</sup> दौमिमान् सुसंचयौ । औमत्तमः जातेभ्यः । (सत्कार्यतमः) । ...। सूर्यनिरौक्ष्णतमः मनुष्येभ्यः । (सुलोचनतमः इत्यर्थः) । यश्चकार ...। अशोषिणि उदकानि वनस्पतौन् । (किल यत् अमौषते तत्र शुष्कम्) । क्षुधितानां खाद्यं अनवसादम् । (अविनाशि । किल चेत् एकं खादितमभूत् द्वितीयमेकं प्राप्तमेवासीत्) ॥

*Pandit Vidhuśekhara :*

...यत् तस्य पुत्रः उदजायत यो यमः क्षित् (= शासकः = ऐश्वर्यशाली = सम्राट् समुज्ज्वलः ) सु(-जीव-)गणः<sup>18</sup> स्वरगततमः (ज्योतिष्मतमः) ...सर्वदृशः (सूर्यसर्वदृशः) ... खादेरन् खाद्यम् अक्षयम् ॥

5.

यिमहे कथरे अउर्वहे यमस्य क्षत्रे \*उर्वियस्य  
नोइ९ अउतेम् ओइ९ नोइ९ गरेमेम् । नेत् \*ओदम् आस नेत् धर्मम् ।

<sup>14</sup> Grass., Wb. 1632.

<sup>15</sup> Kan., § 604.

<sup>16</sup> Grass., Wb. 265.

<sup>17</sup> Nair. merely transcribes 𐬨𐬀𐬎𐬌 (Jamahid) the later Persian form of the Av. यिमो = अरेतो.

<sup>18</sup> पाशादो पशुपल ९ सोदपल (= मानवपल ) नृपल । (footnote).

नोइ९ ऊर्वा ओइ९ नोइ९ मथ्युग्र	नेत् जरा व्यास नेत् मृत्युः
नोइ९ अरस्को दरेवो-दातो ।	नेत् *रेषको *देवघातः ।
पञ्चदश क्रचरोइथे	पञ्चदशा प्रचरेते
पित-पुत्रस्-च र०धरेख (कतरस्-चि९) ।	पिता पुत्रश्च *रोहेषु व्या (कतरस्थित्) ।
यवत-कयोइ९ ज्ञाथिओ	यावत् [अ]क्षवेत् सुवन्ता
यिमो वीवडुहतो पुत्रो ॥	यमो विवस्वतः पुत्रः ॥

"During the rule of the illustrious Yima (there) was neither (excessive) cold nor (excessive) heat, neither was (there) old age nor death, nor (was there) envy created of the Daēva. Father and son moved about, each (seeming) only fifteen (years) in appearance as long as Yima the magnificent, the son of Vivahvat, reigned".

\*उर्वियस्य—I have made a mas. form to correspond to the fem. form उर्विया found in the Veda. This latter is used mostly as an उपसर्ग with verbs<sup>29</sup> and in one place at least—RV., V. 55. 2 (बृहन्महान्त उर्विया वि राजथ)—it is used in exactly the same sense as needed in this passage, viz. that of extensive and glorious sovereignty.

आस—In Av. the √अह् (= अस्) is used only for things of evil, while with the good creation the √वृ (= भू) is used. See below verse 8, note on \*त्रिचक्ष्मणम्.

\*ओदम्—The sense is "dampness", hence cold. We have in Hindi the word ओदा meaning "damp" or "moist". Doubtless it is a derivative from उद्, water.

धर्मम् in the sense of heat is frequently found in the Veda, but in mas., cf. RV., X. 181. 3. (व्या सूर्यादभरन्धर्ममेते).

\*रेषकः—Formed from √रिष् to hurt with suffix अक.<sup>30</sup> There is a word in Pers. رشک (rashk) meaning "envy" which may be traced directly from the Av. form. Probably the word देर्या is also cognate. The word अरस्को means envy.

\*देवघातः—The word देव is used all through the Av. in the sense of a demon and अङ्गर in the older Vedic sense of God.<sup>31</sup> The form \*घात is regularly used in Av. for the later Skt. form हित (p.pt of √घा, to create).

<sup>29</sup> Grass., Wb. 268.

<sup>30</sup> Whit., § 1181.

<sup>31</sup> It may be remarked that the *Amarakośa* gives पूर्वदेवाः as a synonym for असुराः (I. 1. 12).



The form घित is found in the compound words दुधित and सुधित in the Veda.<sup>32</sup>

पञ्चदशा—Vedic form of dual. The meaning is "aged fifteen years".

प्रचरेते—The form संचरेते is found in RV., I.123.7 and III.7.1.

\*रोहेधु—The word रोहस् (neu.) occurs in RV. only once, VI. 71. 5 (दिवो रोहस्यरुह्युधिव्याः), where the word means "heights". I take the word रोह, also from √रुह् (older \*रुध्), to mean growth or stature.

कतरश्चित्—means either of the two, i.e. both of them (the son as well as the father).

अक्षवेत्—Opt. aor. (a-variety); see Whit., § 805.

*Nairiyosang :*

यमशेदस्य राज्ये उत्कृष्टतरे न श्रौतं आसौत् न च दाघः [... ] न च ईर्षा देवदत्ता ।  
(अहो सर्वमपि अभूत् परं पापकर्मकत्वात् अन्यथा धृतमासौत्) । पंचदशवार्षिकौ  
प्रचरतः [°कौ प्रचरति]<sup>33</sup> पिता पुत्रस्य योतिः<sup>34</sup> ।.....<sup>35</sup>। (स्तुत्यां पिठपुत्रयोरुक्तं यत्  
पुत्र एवंशोभनोऽभूत् यथा पिता पिता च एवं शोभनोऽभूत् यथा पुत्रः) ।

*Pandit Vidhusekhara :*

...अर्वतः (इतगतेः) नेत् उत्तम् (=आर्द्रत्वम्=श्रौतम्) नेत् धर्मम्(ः)...नेत्  
देवः देवधातः (धात=घा+त=हित,=विहितः) । पंचदशौ (पंचदशवर्षीयौ)<sup>36</sup>  
प्रचरेयाताम् पिता पुत्रश्च कतरः रोहेधु (=रुद्रिधु) यावत् क्षवेत् (अथवा क्षिचेत्;  
क्षि)... ।

6.

कस-श्वीम् वित्यो हृ०म मन्थो

कक्षां द्वितीयः सोम मर्त्यः

अस्वइत्याइ ऊनूत गयेत्याइ ।

\*अस्थिवत्यै सुनुत मेघायै ।

का अक्षाइ अश्विम् ऋणावि

का अस्मा आशीः \*ऋणावि

चि० अक्षाइ जस० आघत्तम् ॥

किम् अस्मै गच्छत् आत्तम् ॥

<sup>32</sup> Grass, Wb. 615 and 1537. It may be noted that दुधित is found only once in R.V.—I. 140. 11.

<sup>33</sup> Emendation by Bharucha.

<sup>34</sup> योतिः is a Sanskritised form of the Ouj. जोड़ी (couple or pair).

<sup>35</sup> The text here is corrupt. For details see note 43 by Bharucha in Part II of the Coll. Skt. Writings of the Parsis.

<sup>36</sup> He adds an explanatory footnote:—यं नोक्तवेष नान्यं पुरुषयवत्क० अथान् पुरुषं  
वत्पुत्रं पतिपुत्रे दत्ता इहैतदहं.

(Zarathuṣtra asked :)

"Which mortal, O Haoma (was) the second (who) worshipped thee for (the sake of) the material world? What blessing unto him was granted? What profit to him accrued?"

7.

आव्यं मै अयेम् पइत्युत्त  
ह उमो अवव दूरुषो ।  
आथुयो माम् बिब्यो मन्थो  
अस्यइथाइ ऊनूत गयेथाइ ।  
हा अन्नाइ अग्निस् कृतावि  
तं अन्नाइ जसं आयत्तम् ।  
यं हे पुत्रो उस्-कृत  
वौसो सूरयो धरयेत०नो ॥

आत् मे अयम् प्रत्यवोचत  
सोमो कृतावा दुरोषः ।  
आम्यो मां दितौयो मर्त्यः  
\*अस्थिवत्यै सुनुत गेथायै ।  
सा अस्मा आशौः \*कृणावि  
तत् अस्मै गच्छत् आप्तम् ।  
यत् अस्य पुत्रः \*उज्जायत  
विशः शूरायाः चैतानः ॥

Thereupon this Haoma, the righteous, hard to overcome, replied unto me : Āθwya (was) the second mortal (who) worshipped me for (the sake of) the material world. This blessing unto him was granted, this profit to him accrued: namely, unto him a son was born, ōraēta-onā of the valiant race."

आम्यः—Corresponds to the Av. आथुयो. This name is associated in Veda with त्रित (RV., I. 105. 9, etc.).

चैतान—This name occurs only once in RV., I. 158. 5. This name and त्रित are apparently confused together. This name is found as فریدون (Faridūn) in the Shāhnāmah. For further details see Haug, *Essays on the Religion of the Parsis*, pp. 277f.

*Nairyosang :*

...यदस्य पुत्र उच्चैर्जातः वेष्मशस्त्रः प्रेदूनः । (अस्य वेष्मशस्त्रत्वं इदं अभूत् यत् वेष्मनि अन्वयात् पितृणां वज्रनि [शस्त्राणि ?] आसन् । तच्च यत् दहाकस्य [शस्त्राणि ?] हठेन जयाह । समयाणि च तानि यानि स्वर्गस्य न प्रकाशौनि आसन् अतौ उद्भवे) ॥

Note:—Does the portion from अस्य... up to the end refer to the same tradition as contained in RV., X. 8. 8? See note on वलङ्गम् in the next verse.

*Pandit Vidhusekhara :*

...विशः (= वंशस्य = गोत्रस्य) शूरायाः धरतयोः (= चैतानः) ।



8.

यो जन९ अवीम दहाकम्  
 श्रिज्जलनम् श्रिकामरेधम् ।  
 क्वब्-अधोम् हज्जरा-यउक्तोम्  
 अश-अउजड्, हम् दरेवोम् हुजम् ।  
 अवेम गरेथोयो द्वष्टम् ।  
 याम् अश-अउजस्तमाम् हुजम्  
 क्वब् छन्त९ अड्रो-मद्रुशम् ।  
 अउइ याम् अस्वइतोम् गरेथोम्  
 मश्काई अयहे गरेथोम् ॥

यो हनत् अहिम् दंशकम्  
 \*त्रिज्जम्भम् \*त्रि-कमूर्धानम् ।  
 षळक्षम् सहस्रयुक्तिम्  
 अथौजसम् दैवोम् हुहम् ।  
 अघम् गेथाम्यो द्रवन्तम् ।  
 याम् अथौजस्तमाम् हुहम्  
 प्राक् छन्तत् अड्रो-मन्युः ।  
 अभि यां \*अस्थिवर्तो गेथाम्  
 सत्वे ऋतस्य गेथानाम् ॥

“Who slew the dragon Dahâka, three-jawed, three-skulled, six-orbed, (and) of a thousand wiles, the very strong devilish Druj, (who was) evil unto living (creatures, and) unbelieving; whom Apro-Mainyu hewed out (as) by far the strongest Druj against this material world, for the destruction of the creations of Aša”.

अहिं दंशकम्—The name in Av. अविम् दहाकम् has passed on into the proper name of a three-headed demon in the Shâhnâmeh, where he is called *جاک* (*Zohâk*).<sup>37</sup> The name is held by all Zoroastrians in utter scorn. In Pahlavi literature a demon of the name *जहो*<sup>38</sup> is mentioned, who is the demon of unchastity, and who is among the most annoying opponents of Ahuramazda and अवि = दहाक is regarded as an incarnation of that demon.<sup>39</sup>

\*त्रिज्जम्भम्—The Av. word *ऊकन्* means mouth and is used only for evil beings. For the good creation the corresponding word is *आह्* or *स्तमन्* (used only for a dog<sup>40</sup>). There is a sharp division between the two sets of words as used in the Av.—the one used only for the creation of the Good Spirit (hence called *अज्जर*-words) and the other used only for the creation of the Evil-Spirit (hence called *दरेव*-words).<sup>41</sup>

<sup>37</sup> Hence the Parsi Guj. adj. *जोहाकी* (tyrannous).

<sup>38</sup> *जहिका*, verse 32 below, is said to be from this word, but is evidently a case of “popular etymology”.

<sup>39</sup> Bharucha, op. cit., note 44.

<sup>40</sup> The dog is a pure creature in the Av.

<sup>41</sup> See an essay by Frachtenberg on the subject in the *Spiegel Memorial Volume*, pp.

\*त्रि-कमूर्धानम्—The क is used in the sense of कु (Pān. II. 1. 64). The derivation thus suggested for the Av. word कम् (रश्) is supported by Barth, who says that it originally was a word expressing surprise — “What a head!”—on seeing an uncouth head.<sup>41</sup> Others<sup>42</sup> suggest that the word is connected with Lat. *camera* and Pers. *کمر* (*kamar*) cupola, and that it means “an empty skull”. The Av. word is a दरेव-*word*, the अङ्गर-*word* being वक्षन्.

षडक्षम्—Av. अषि (du.) is a दरेव-*word*, the अङ्गर-*word* is दोइथर. Pt. Vidhusekhara quotes from Śat. Br. I. 5. 2. 1.—त्वष्टुर्व पुत्रः त्रिशूषां षडक्ष आस तस्य त्रौण्येव मुखानि आसुः. The RV. also mentions in two places this combat with the three headed-demon, where त्रित is the conqueror.

स पित्र्यास्यायुधानि विद्वानिन्द्रैधितं आस्यो अभ्ययुध्यत् ।

त्रिशूषां सप्तर्षिं जघनान्वाङ्मस्य चित्रिः संसृजे त्रितो गाः ॥ X. 8. 8.

and स इहासं तुवोरुवं मतिर्दग्धं त्रिशूषां दमन्यत् ।

अस्य त्रितो न्वोजसा दृष्टानो विपा वराहमयोऽयया हन् ॥ X. 99. 6.

सहस्रयुक्तिम्—Cf. सहस्रचेताः (इन्द्रः) RV., I. 100. 12 and सहस्रणीतिः (यतिः सोमः) RV., IX. 71. 7.

अखौजसम्—The Av. prefix अग्र् is used in the sense of अति.

द्रुहम्—I have used it in the fem. as in the Av. The fem. is also found in RV., IV. 23. 7; X. 73. 2; and in RV., III. 31. 19 (द्रुहो वि याहि बहुला अदेवौ) the idea of अदेवौ द्रुहः is exactly that of the Avestic दरेवौ द्रुज्.

द्रवन्तम्—This is a special name given in the Avesta to the infidel. Kan. (Dict.) explains this epithet as “one who runs away from the Law of अथ (= ऋत)”, hence “unbeliever”. Nairyosang’s rendering दुरातिन् supports this view. We Parsis still use the word दरवन्द or दुरवन्द in exactly the same sense. Barth. (Wb. 774 ff) derives this word as द्रुहवन्तम्.

प्राक् क्षन्तत्—क्षत् is a दरेव-*word*, the अङ्गर-*word* is तश् (= तक्ष). The idea is that the evil-creation is as it were “hewn out” anyhow by Agro-Mainyu.

269 ff. It may be noted that we Parsis have to this day preserved the habit of using these two sets of words—not necessarily the ancient Avestic ones, but several of later formation also. The tendency to keep apart the two creations (the good and the evil) in everything, inherited from a long past tradition, still persists.

<sup>41</sup> Wb. 440.

<sup>42</sup> Kan., Dict.; also Jack., Av. Reader, p. 62.





अस्वइथाइ ऊनूत गयेथाइ ।  
 हा अस्मा अशिसु ऋणावि  
 तः अस्मा जसः आयत्तम् ।  
 यः हे पुत्र उस्-ऊयोइथे  
 उवाक्यो करेसास्यस्-व ।  
 ६करेयो अन्यो दातो-राज्ञो ।  
 आअः अन्यो उपरो-कइयो  
 यव गयेसुष् गधवरो ॥

\*अस्त्रिवथै सुनुत गेथायै ।  
 सा अस्मा आशौः \*ऋणावि ।  
 तत् अस्मै गच्छत् आत्मम् ।  
 यत् अस्य पुत्रा \*उज्जावेते  
 उवाक्यकः कृशान्वच ।  
 \*तिचक्षा अन्यो \*धातराजः ।  
 आत् अन्य उपरि कार्यः  
 युवा केशवो \*गदाभरः ॥

Thereupon this Haoma the righteous, hard to overcome, replied unto me: Orita, the most powerful of the Sāma-family, (was) the third mortal (who) worshipped me for (the sake of) the material world. This blessing unto him was granted, this profit to him accrued: namely, unto him were born two sons, Urvāṣaya and Kərəsāspa; the one a Teacher (and) Lawgiver, and the other a supremely energetic, youthful, curly-haired, mace-wielder.

सामानाम्—This is the name of a famous family of Irān.

चितः—In the Veda the name चित is used instead of चैतन (चैतन्य) as the son of आस्य. But the Av. makes a distinction between the two.

पुत्रा—Vedic dual.

\*तिचक्षा—The word ६करेव in Av. means, among other things, a religious teacher. Kan. (Dict.) derives it from अति + चक्ष् (चक्ष्), to see, hence the word means "one who has seen beyond (the average mortal)". This reminds one of the traditional derivation given of the word ऋषि from वृश्, to see. I have accepted the derivation of Kan. and have made the word \*तिचक्षस् on the analogy of उरुचक्षस् etc. For the dropping of the initial अ, see Whit. § 1087a.

\*धातराजः—The word राज here has the special sense of law or धर्म, hence the compound means lawgiver. The word राजन् (n?) meaning probably "rule" or "law" occurs in RV., X. 49. 4. (Grass., Wb. 157).

उपरि कार्यः—A super-worker. Cf. उपरिस्वृश् in RV., X. 128. 9.

केशवः—Used here in the literal sense of "having fine hair".

Nairyosang :

...अतिः<sup>45</sup> [चितः]...सामानो लाभेसुः...। न्यायाधिपः अन्योऽभूत् । (किल

<sup>45</sup> This form is from the Persianised form *Srit* which makes the name اسريت (*Asrit*) in Mod. Pers.



न्यायं न्यायाधिपत्यं च चक्रे । अचार रचयिता । (किल अचारं मुद्रतया सन्निहितवान्) ।  
तस्मात् अन्यः उत्कृष्टकार्यः । उत्साहौ गाशूरो गदाधरः । (किल कार्यं गदया प्रभृतं  
चकार । गाशूरजातो ताजौकानो<sup>45</sup> बभूव अत एव गाशूरः) ॥

*Pandit Vidhusekhara :*

...चितः श्यामानाम् (= चितस्य पितुः) सेविष्ठः (= हितकरः, प्रियतमः)...  
अतिचक्षाः (धर्मविघाता) हृतराजः, आत् अन्यः उपरिकार्यः (श्रेयकर्मा) युवा  
गुप्तकः (सुकेशः) गदाभरः (गदाधरः) ॥

11.

यो जन९ अशौम् स्वरम्  
यिम् अस्थो-गरम् नर-गरम् ।  
यिम् वीषव९तम् कृद्वरितम् ।  
यिम् उपद्वरि वीष् अर९ध९  
आश्वो बरेक कृद्वरितम् ।  
यिम् उपद्वरि केरसास्थो  
अयङ् ह पितुम् पचत ।  
आ रपिथिनम् अर्वागम् ।  
तक्स९ च हो मद्र्यो द्विस९-च  
क्रास् अयङ् हो क्रास्पर९ ।  
वसेन्व९तौम् आपेम परोङ्हा९ ।  
परास् तर्गतो अपतच९  
नदरे-मनो केरसास्थो ॥

यो हनत् अहिम् षड्(ग)भरम्  
यम् अश्व-गरम् नर-गरम् ।  
यम् विषवन्तम् हरितम् ।  
यम् उपरि विषमरोहत्  
"कृद्विबर्हः हरितम् ।  
यम् उपरि कृशाश्वः  
अयसा पितुम् पचत ।  
आ रपिथिनम् "अयागम् ।  
"तप्तत् च स "मर्यः स्विद्यत् च  
प्राक् अयसः प्राप्सुरत् ।  
यस्यन्तौम् "आपम् परास्यत् ।  
पराङ् चस्तो अपातच्चत्  
नरमनाः कृशाश्वः ॥

"Who (Kerāsāspa) slew the horned dragon, who (was) horse-devouring (and) man-devouring, who (was) poisonous (and) green, (and) upon whom (all over the body) the poison rose green to the height of a spear; upon whom Kerāsāspa cooked (his) food in an iron (pot) at noon-tide; and that serpent grew hot and began to sweat, (and) forth from (under) the iron (pot) sprang away, (and) upset the boiling water: startled, Kerāsāspa, (even though) of manly heart, fled away in the opposite direction."

षड्गभरम्—Pronounce षड्भरम्.

<sup>45</sup> The Tājiks, a tribe of Arabian nomads.

अश्वगरम्—Horse-devouring. On the analogy of अजगर (lit. goat-swallowing).

\*ऋष्टिवर्हः (neu.)—Lit. having the वर्ह (height) of a ऋष्टि (a spear). The compound is formed like अद्रिवर्हः (n.) in RV., X. 63. 3, meaning strong (tall?) as a mountain.

अयसा—The word is used here for a (cooking) vessel made of iron.

पितुम्—Food. Used frequently in the Veda. In RV., I. 187 the पितु (the juice extracted for drinking) is addressed as a diety.<sup>47</sup>

पचत—Note the ātmanepada. K. mistook the monster for a green hillock!

रपिथ्विनम्—This is the third of the five divisions of the day (beginning with midnight). This extends from midday to about 3 p.m. (till the sun has half finished the downward course). Kan. (Dict.) derives the word from अयर् (day) and पिथ्व (middle part, pith). Reichelt (*Awest. Elementarbuch*, p. 494) takes the पिथ्व as meaning "food" (पितु) and explains the name as the time of the day when the (principal) meal is taken.

\*अयागम्—Av. ऊर्वानम् means "time". It has been compared to the Grk. χρόνος (time).<sup>48</sup> The Pers. زمان (zamān) time, is derived from this through Pahlavi zrvān. I have made this from चि, to go (निघण्टु II. 14). The word अयस् in the sense of "space" (from the same root) is found in the RV. (Grass., Wb. 506).

\*तप्सुत्—s-aor. of तप्, irregularly without *vriddhi*.<sup>49</sup>

\*मर्यः—The word does not mean the same as मर्यः in the Vedas. Perhaps the मर्याः mentioned in Bṛhad. Up., VI. 4. 4. (बहवो मर्या ब्राह्मणायाः...प्रयन्ति) is nearer in meaning to the Av. मर्यो which is always used in the sense of a "deceiver".<sup>50</sup> Kan. translates "serpent". The मारः of Buddhism is probably the same; also मारः = मन्मथः (?)

स्त्रिद्यत्—Kan. takes त्रिद्यत् as equal to Skt. (अ)द्यत् and trans. "hissed".

\*आपम्—In Av. this is also used in sg.

नरमनाः—The word नर in Av. is used in the sense of वीर; नइरेमना is later on found as the name as one of the great heroes of the साम- family—ناریمان (Narimān) of the Shāhnāme.

<sup>47</sup> Grass. Wb., 812.

<sup>48</sup> Barth. (Wb. 1704) notes that only the first two letters correspond.

<sup>49</sup> Whit. § 887a. <sup>50</sup> Barth., Wb. 1151; also *Grundriss d. iran. Phil.*, II, p. 53.



*Nairyosang :*

यो जघान अहिं सुवरं यं अश्वगिलं वरगिलं ।...जोहितम् । यत्रोपरि विषं  
प्रावहत् सुष्टुंगुष्टुंगं<sup>61</sup> पाटलम् ।...जोहकटाहे<sup>62</sup> पाकं पया । आ रपिथ्विनिकालम् ।  
(या मध्याह्नसन्धाकालम्) । तप्तश्च स दृशंसः चुक्षुभे । (किल दिपादो बभूव)<sup>63</sup> ।...।  
मलवतौः आपः...।...अप सप्तर्षं पौरुषमानसत्वं [पौरुषमानसः]...।<sup>64</sup> (अस्य पौरुष-  
मानसत्वं इदं बभूव यद् असौ चैतन्यं स्थाने दधौ) ॥<sup>65</sup>

N.B.—The Av. text obviously means that K., though manly-minded, was so startled by what he thought to be a green-hillock rearing itself up, that he ran away. But Ya<sup>st</sup> XIX (41-44) mentions that he came back on recovering from his surprise and slew the monster.

*Pandit Vidhuśekhara :*

...प्रङ्गमरम् (= प्रङ्गमरम्) यं अश्वगिरम्...विषमरोहत् अंगुष्टवर्हम् (= अंगुष्ट-  
गाढम्)...अयसा (= अयपात्रेण) पितुम् (खाद्यम्) अपचत आ मध्याह्नं कालं, तप्तश्च  
(भवितुमारभत) स मर्यः अश्वसत् (खिद्रो भवितुमारभत वा)...यस्यन्तोम् (= क्षुभ्य-  
न्तोम्) आपम् (अपः)... ।

12.

कस-श्वां तूह्यो ह॒म मन्वो

अस्वइथाइ ऊनूत गरेथाइ ।

का अक्षाइ अशिस् कृणावि

चि२ अक्षाइ जस२ आयत्तम् ॥

कक्षां तुर्यः सोम मर्त्यः

\*अस्थिवत्यै सुनुत गोथायै ।

का अस्मा आशोः \*कृणावि

किम् अस्मै गच्छत् आप्तम् ॥

(Zarathustra asked :)

“Which mortal, O Haoma (was) the fourth (who) worshipped thee for (the sake of) the material world? What blessing unto him was granted? What profit to him accrued?”

तुर्यः is found in the Upanishads. See also Whit., § 487c.

13.

आव२ मे अयेम् पइत्य२श्त

ह॒मो अयव दूर२यो ।

आत् मे अयं \*प्रत्यवोचत

सोमो कृतावा दुरोवः ।

<sup>61</sup> The Pahlavi says *asp bālāk* (the height of a horse) and hence it is surprising why Nair. translates thus. Kan. follows Nair., as do others as well.

<sup>62</sup> Guj. कटा

<sup>63</sup> Stood on his hind legs.

<sup>64</sup> Owing to his close and literal adherence to the Pahlavi Nair. makes bad mistakes in Skt. grammar, see Bharucha, op. cit., note 47.

<sup>65</sup> स्थाने दधौ is the Guj. टेकाणे राख्यु, lit. kept his senses in their proper place.

पोउरुषस्यो मां तुर्यो मर्त्यो  
अन्वइथाइ ऊनूत गरेश्थाइ ।  
हा अन्नाइ अग्निस् ऋणावि  
त९ अन्नाइ जस९ व्यायत्तम् ।  
य९ हे तूम् उस्-जयङ्ह  
तूम् ऋणो जरयुश्नु ।  
आनहे पोउरुषस्यहे  
वौ-दरेवो अऊर-९करेयो ॥

पुरु अन्वो मां तुर्यो मर्त्यः  
\*अस्त्रिवत्यै सुनुत गेथायै ।  
साऽस्मा आग्रोः \*ऋणावि  
तत् अस्मै गच्छत् व्याप्तम् ।  
यत् अस्य त्वं \*उज्जायथाः  
त्वं ऋणो जरयुश्नु ।  
दमस्य पुरुअन्वस्य  
\*वि-देवो \*असुरातिचक्षाः ॥

Thereupon this Haoma the righteous, hard to overcome, replied unto me: "Puruṣaspa (was) the fourth mortal (who) worshipped me for (the sake of) the material world. This blessing unto him was granted, this profit to him accrued: namely, unto him *thou* wast born, thou, O righteous Zaragūstra, in the house of Puruṣaspa, (thou who art) opposed to the Daēvas (and) follower of the Law of Ahura."

पूर्वश्वः—The father of Z. According to Av. texts<sup>66</sup> the name implies having many horses—पूर्वश्वः (like पुरुक्षु, पुरुषन्, etc. in the RV.).

ऋणो—Vocative. Cf. RV., II. 27. 9 (ऋणवे मर्त्याय) and elsewhere. Barth<sup>67</sup> takes it as an adv. (originally neu. sg.). This usage is also paralleled in RV. II. 3. 7 (ऋणु यक्षतः); V. 46. 1 (ऋणु नैषति) and X. 67. 2 (ऋणं प्रसन्त ऋणु दौध्याना) where the adv. means "in the proper manner".

दमस्य—Of the house (i.e. family). The Skt. दम is found in the Gāthās as दमान (=Skt. \*दमान्, घामन्) with a strong accent on the second syllable. This leads ultimately to dropping out of the weak vowel अ and the intermediate form \*दान passes by regular assimilation to the आन of younger Avesta.

\*विदेवः—वि is used in the sense of opposition. Cf. AV. III. 31. 1—11, यद्दं सर्वेण प्राप्नुनां.

\*असुरातिचक्षाः—I have attempted to construct this compound for the Av. अऊर-९करेयो (see above, verse 10) The second part means here "law" or "religion" and the compound would mean "one who follows the Law of Ahura."

<sup>66</sup> Yašt XXIII. 4; but see Barth., Wb. 903.

<sup>67</sup> Wb. 355.



*Nairyosang :*

...त्वं निर्मलं जरघुशु मंदिरे पोउरुशस्यौवे विभिन्नदेवो होमिन्द<sup>59</sup>-न्यायौ ॥

*Pandit Vidhuśekhara :*

...पौरुषाश्वः...वदस्य त्वं उदजायस्व त्वं ऋजूः (= पुण्यात्मा )...सद्मनः...वि-देवः  
(= देवविरोधी ) असुर-धर्मानुष्ठाता ॥

14.

सूतो अइर्येने-वरोजहे

[ वि ]श्रुत आर्ये-बौजे

तूम् पइर्यो जरघुशु ।

तं पूर्यः जरघुशुः ।

अऊनेम् वइरौम् क्रस्त्रावयो ।

अऊनम् वइर्यम् प्राश्रावयः ।

वौवथुत्तम् आशुतुइरिम्

\*विभृतवन्तम् \*आतूर्यम्

( अपरम् ) श्रुत्येह्य क्रस्त्रुइति ॥

( अपरम् ) \*कुतरा [ च ] प्रश्रुती ॥

Famed through (all) Airyana-Vaejah, thou, O Zarathuštra, (wast) the first, (who) recited aloud the Ahuna-Vairya, with the proper divisions (of metre and syllables), four times, (and yet) another (time) with a louder chant.

आर्ये-बौजे—The name (meaning “the cradle of the Āryas”) was applied to the ancient land of the Iranian peoples. In later times it became इरानवेज् or इरान् (Pers. ایران‌ریز, *Irānvez* or ایران, *Irān*).

अऊनम्-वइर्यम्—The hymn beginning with the words यथा अह वइर्यो. This is the holiest of the *mantras* of the Z. religion. It has in our ritual the same sanctity as the गायत्री. We get frequently in the Av. the phrase, अऊनेम्-वइरौम् तनूम् पाइति (the A.-V. protects the body).

\*विभृतवन्तम्—From √भृ + वि to divide into parts: cf. RV., I. 70. 5 (पितुर्न जिह्वेर्वि वेदो भरन्तः); X. 1. 2 (अग्ने चारुर्विभृत ओषधीषु); etc. In Av. the meaning is specialised and the term is applied to dividing up a *mantra* into words and syllables.

\*आतूर्यम्—On the analogy of आदादशम्<sup>60</sup> in RV., X. 114. 6 (इन्द्रं नि च दधत आदादशम्). The meaning is that the *mantra* (अऊन-वइर्य) is to be repeated four times. It belongs to a class of chants that has to be repeated four times (वच चश्रुमाभूत्<sup>61</sup>).

\*कुतरा—Ins. sg. of a fem. adj., Vedic form.<sup>61</sup> The Av. word is a compound root, √श्रु + √दा (कुध् + घा) meaning to be angry, hence

<sup>59</sup> Ahuramazda.

<sup>60</sup> Whit., § 1313b.

<sup>61</sup> Vendidad, X. 11.

<sup>62</sup> Whit., § 365a.

to be loud. And to this the ईयस् (comparative suffix) is added. As such a formation is impossible in Skt., I have tried to keep the sense (and some of the sound) by using another root altogether. I have used √ कृष्, to cry out, and I take the word to mean "louder".

प्रश्रुतौ—Ins. sg., see Whit., § 341 c; cf. RV., IV. 54.3 (अचित्तौ यच्चक्षुमा दैव्ये जने)

*Nairyosang :*

विश्यातः एराग्नेज देशे । त्वं पूर्वं जरयुस्तु अऊनवरं<sup>62</sup> प्रावोचः विना क्रमणेन  
(अभाषणेन च)<sup>63</sup>...<sup>64</sup>पश्चात् गाढतरः प्रौढस्तरण ॥

*Pandit Vidhuśekhara :*

...विभट्वानम् (=तत्र तत्र सविरामम्) चतुष्कृतः अपरं तारतरया प्रश्रुत्या  
(=स्वरेण) ॥

15.

तूम् जेमर्-गुञ्जो<sup>65</sup> आह्वानवो  
वोस्पो दरेव जरयुस्तु ।  
योइ परा अस्मात् वीरो-र७५  
अपतयेन् पइति आय जेमा ।  
यो अ७जिस्तो यो त७चिस्तो  
यो थ७जिस्तो यो आसिस्तो ।  
यो अशु-वृथ्जास्तो  
अववत् मइनिवो दामान् ॥

त्वं \*ज्मागृहः आह्वानोः  
विश्वान् देवान् जरयुस्तु ।  
ये परा अस्मात् \*वीरोहाः  
(अ)पतयन् प्रति अया ज्मा ।  
य अजिष्ठः यस्त्वक्षिष्ठः  
यस्त्वक्षिष्ठः य आशिष्ठः ।  
यो अतिवृजहन्तमः  
अभवत् मन्त्रोः \*ग्रामानि ॥

"Thou O Zaraṇuśtra, caused all the demons to hide underneath the earth, who before this (thy coming), ran about upon this earth in human shape, (thou) who (art) the strongest (and) bravest, who (art) the most active (and) the swiftest, (and) who hast become in the highest degree victorious among the creatures of the (two) Spirits."

<sup>62</sup> The Pahlavi form of अऊन-वदय.

<sup>63</sup> The Pahlavi version translates the word विहृङ्क्तेनम् as "without interruption"; see Bharucha, op. cit., note 50.

<sup>64</sup> The version of Nair, seems defective here as a word of the text, आश्वरुमीम्, is omitted; Bharucha, loc. cit.

<sup>65</sup> Geld. reads \*गूरी; I have taken the reading of Kan.



\***आगुहः**—Acc. plu. of \***आगुह्** (hidden under the earth). The word **आ** is found in RV., frequently. For the compound see Whit., § 1269.

\***वीररोहाः**—**वीर** is used in the sense merely of **मनुष्य**. The meaning is **मनुष्याकृतयः** "having human shape".

**अपतयन्**—This and **अभवत्** below are among the rare examples of an augment being used in Av. with a verbal form. **प२** when it means "to move" is a **दशेव**-word; the **अङ्ग**-word corresponding is **क्रावर्**.

**अथा**—Ins. sg., cf. RV., II. 24. 1 (**अथा विधेम नवया मृदा गिरा**)

**आ**—Ins. sg.; this form is found only once in RV., VI. 52. 15 (**ये के च आ मृदिनो अहिमाया दिवो जज्ञिरे अथा सुधस्ये**) where the word means, just like here, "upon the earth".

**यः**—Refers to **Z**.

**त्वक्षिष्ठः**—**त्वक्ष्** is found in the sense of motion. The word means "bravest".

**त्वक्षिष्ठः**—RV., II. 33. 6 has **त्वक्षी यसा वयसा नाधमानम्** and the meaning is much the same as here, differing only in the degree of comparison.

**अतिद्वचन्तमः**—Cf. RV., VIII. 93. 30 (**त्वामिद्वचन्तम सुतावन्तो हवामहे**) and other passages.

**मन्वोः**—The word **मनु** is used in the special sense of a deity or a being of the spiritual world. When in the du. the word signifies the two Spirits who have created all this world.

\***धामनि**—Used in the special sense of "creation". The acc. plu. form<sup>66</sup> is used for loc. plu.

*Nairyosang :*

त्वं जगतौगुप्तान् अकरोः...। ये...वीरविक्रमाः अपतन्...।।। यो बलवत्तमः यो वृद्धतमः। यो अयसावितमः यो वेगवत्तम विजयवत्तमो जातः परलोकिनां<sup>67</sup> स्तुतिभ्यः।...

*Pandit Vidhusēkhara :*

त्वं आ-गूढान् (=भूमध्ये गूढान्)...वीररोहा (वीराकृतयः)...यः अोजिष्ठः यः दक्षिष्ठः यः त्वक्षिष्ठः (=तेजिष्ठः कर्मिष्ठः ...) यः आशिष्ठः (=आशुगामितमः)...  
अभवत् मन्वोः धामः<sup>68</sup> ॥

<sup>66</sup> Jack., § 308.

<sup>67</sup> Nair, evidently takes **मनु** in the sense of the spirit-world, i.e. **परलोक**. He obviously overlooks the dual.

<sup>68</sup> He explains the last word in the Bengali translation thus: **ধাম** অর্থে মূর্ছলোক.

16.

आव्य५ अव्य५त्तं जग्धुश्चो ।  
 नेमो ह५माइ वड्जश्च ह५मो  
 ऊधातो ह५मो अर्ध-दातो ।  
 वड्जश्च-दातो वरेषज्यो  
 ऊकृक्श्च हरिश्च लृक्श्चो ।  
 ( ऊइरि-ग५नो नान्यसुग ) ।  
 यथ शरैरूते वहिश्चो  
 उरुनये च पार्थमइन्योत्तमो ॥

आत् अवोचत्त जग्धुश्चो ।  
 नमः सोमाय वसुः सोमः  
 \*सुधात् सोमो \*ऋषिधातः ।  
 \*वसुधातः भैषज्यः  
 सुहृप् \*सुहृक् लृक्श्चो ।  
 ( हरिगुणः नन्मांसुः ) ।  
 यथाऽश्रुवते वसिष्ठः  
 उर्वानि च \*पथवत्तमः ।

Thereupon Zarathustra said: "Salutation unto Haoma! Haoma (is) excellent, well-created is Haoma, truth-created (as well); created by excellence, (and) health-giver; well-shaped, working for good, (and) victorious; golden-hued (is he) with bending twigs; just as (he is) best for (the body) of the drinker, (so) also (he) best points out the way unto (the) soul."

वसुः—The epithet is used for सोम in RV., IX. 98. 5 ( वसुो वसु पुरुस्यहः ) In Av. the word assumes two forms, वड्ज and the more regular वाज, and both forms are found mixed up in the declension.<sup>69</sup>

\*सुधातः—Cf. सुधित in the Veda (Grass., Wb. 1537).

\*ऋषिधातः—This is the nearest equivalent to the Av. अर्ध-दातो. I have used the term ऋषि in the sense of ऋत,<sup>70</sup> and hence the compound means "truth-created". Cf. ऋतेन य<sup>71</sup> ऋतज्ञातो विवाहये, RV., IX. 108. 8.

\*वसुधातः—I have ventured to make this a compound; Gelder prints the words separately.

भैषज्यः—भैषज in the sense of "healing" (adj.) is found in RV., II. 33. 7 ( क्षारस्य ते रुद्र मृदयाकुर्वन्तो यो अस्ति भैषजो जलायः ) and in X. 137. 6 ( आपः सर्वस्य भैषजौस्तास्ते हवन्तु भैषजम् ).

सुहृप्—The word हृप् (f.) is found in RV., to mean "form" or

<sup>69</sup> Jack., §§ 108-120 for the representation of Skt. सृ in Av. For the declension, see Kan., Av. Gram., §§ 116-118.

<sup>70</sup> See my article on ऋषि in this volume.

<sup>71</sup> So. सोमः



"shape" Cf. दिविद्युतव्या रुचा परिद्योभन्त्या कृपा । सोमोः शुक्रा गवाधिरः ॥  
RV., IX. 64. 28.

\*सुवृक्—The form सुवृक् is found in RV., X. 38. 5 (सुवृजं हि त्वामहमिन्द्र शुश्रवानाहुदं दधम रथचोदनम्). The वररु (Skt. वृज्) in Av. means to work; hence this epithet means one who works for good. The three commandments of the Z. religion are ऊमत, ऊश्त and ऊश्त.

हरिगुणो नम्रांशुः—I regard this *pāda* to be a later interpolation. For these words could apply only to the *plant* Soma, not to the *Deity*.<sup>72</sup> The word गुणः is used here in the sense of colour. Mod. Pers. گون (gūn) means "colour." Cf. RV., IX. 65. 8 (यस्य<sup>73</sup> वर्णं मधुसूतं हरिं<sup>74</sup> हृन्वन्यमिभिः).

वसिष्ठः—The word is found in the sense of "best," used as an epithet of इन्द्र in RV., II. 36. 1; of अग्नि in RV., II. 9. 1 and VII. 1. 8<sup>75</sup>; of पुरुरवस् in RV., X. 95. 17 and probably also adjectivally in RV., X. 150. 5 (अग्निं वसिष्ठो हवते पुरोहितः).<sup>76</sup>

उर्वानि—The word उर्वान् is used in Av. to mean the soul, the आत्मा. The derivation given is from √वृ, to choose, the soul being regarded as free to choose the path either of the Good Spirit or of the Evil Spirit.<sup>77</sup> The aorist participle उराण is found in the Veda; as in RV., VII. 73. 3 (अहं यज्ञं पृथामुराणा इमां सुवृत्तिं दधणा जुषेधाम्).

पथवत्तमः—Best pointing out the way. Cf. RV., IX. 106. 5 (सहस्रयामा पथिकदिचक्षुः).<sup>78</sup>

*Nairyosang :*

उत्तमो ह्रमः सुखदानम् [सुदत्तः] । (किल सद्वापारतया दत्तोऽसि) । ह्रमः सख-  
दानः । (किल किञ्चित्तस्मै दत्ते यस्मै युज्यते दातुम्) । ... । सुकलेवरोऽसि । ... । सु-  
कामो<sup>79</sup>ऽसि । ... सुवर्णवर्णो मृदुपल्लवोऽसि । यः खादयितां उत्कृष्टत्वं आत्मने सचयिष्यतमो-  
ऽस्ति । (किल निधिं आत्मनो त्वया उत्तमतमं प्रक्यते कर्तुं यतः शरीरमागित्वं<sup>80</sup> त्वया  
भवति ॥

<sup>72</sup> Found only in ins. ag. कृपा. Grass., Wb. 347.

<sup>73</sup> See an article by me in the Guj. monthly चैत्रम् (May, 1920).

<sup>74</sup> Sc. सोमस्य.

<sup>75</sup> Can it be an intentional play on the word in this last case ?

<sup>76</sup> Grass., Wb. 1234.

<sup>77</sup> Jack., Av. Reader; p. 61.

<sup>78</sup> Sc. सोमः

<sup>79</sup> Guj. काम = कार्य.

<sup>80</sup> शरीरमागित्वं = Av. शरी-न्मान, lit. "the house of Praise", i.e. the highest heaven.

*Pandit Vidhuśekhara :*

वसु... (उत्तमः) सोमः...शुद्धतया (वि-)हित... भैषज्यः (°म्) सुकल्पः सुकर्मा  
वृत्रहा (=शत्रुघाती) हरिगुणः...नम्रांशुः (=नम्रपल्लवः) । यथा पानाय वसिष्ठः  
(=उत्तमतमः) आत्मनः पथ्यतमः ॥

[N.B.—Pandit Vidhuśekhara's published version ends here.]

17.

नौ-तै जाइरे मधम् सुवे  
नौ अमम् नौ वृत्रघ्नम् ।  
नौ दस्वरम्<sup>51</sup> नौ वरेषजम्  
नौ कर्दधम् नौ वरेदधम् ।  
नौ अञ्जो वीस्यो-तनूम्  
नौ मस्तौम् वीस्यो-परेसङ्घम् ।  
नौ तद् यथ गरीशङ्ग  
वसो-क्वश्रो क्वचराने ।  
२रेषो-तउर्वो वृत्रघ्नम्-वगो ॥

नि ते हरे मदम् ब्रुवे  
नि अमम् नि \*वृत्रघ्नम् ।  
नि दस्वरम् नि भेषजम्  
नि \*प्रदधम् नि वर्धम् ।  
नि अञ्जो विञ्चतनुम्  
नि मतिम् विञ्चपेक्षम् ।  
नि तद्यथा गेधासु आ  
\*वश्चक्ष्वः प्रचराणि ।  
द्विदुर्वाणो वृद्धवः ॥

I ask of thee, O Golden-hued, for fervour, for power (and) for success (as well); for health (and) for the means of gaining health; for advancement (and) for increase; for strength of (this) whole body, (as well as) for wisdom all-embracing;—for (all) this (I ask) so that in (all) lands I may move about free at will, overcoming opposition, (and) conquering evil.

मदम्—Used very frequently in Veda in connection with सोम-drinking.<sup>52</sup>

\*वृत्रघ्नम्—This is a compound from the phrase वृत्रं वृत्राणां of RV., III. 49. 1. See also verse 27 below.

\*दस्वरम्—The word दस्व (√दस्+म्)<sup>53</sup> is found in Veda as well as in Av.<sup>54</sup> I have made this word from the same root but with the suffix वर, the noun being neuter as in Av.<sup>55</sup> The word दस्वर (or दस्वर) in Av. is always used with वरेषज and the combination means “health and

<sup>51</sup> I have adopted this reading in preference to Goldner's दस्वर.

<sup>52</sup> Grass., Wb. 981ff.

<sup>53</sup> Whit. § 1166.

<sup>54</sup> Barth., Wb. 702.

<sup>55</sup> Whit. § 1171; also Jack., § 823.



means of health." In Veda the word दस्म means "shining," or "possessing extraordinary power," or "wonderful."<sup>88</sup> The word दस्, strong is also cognate; cf. RV., I. 116. 16 (आर्धत्तं दस्<sup>89</sup> भिषजावन्वन्) and RV.; VIII. 86. 1 (उभा हि द्वा भिषजा).

\*प्रदधम्—On the analogy of इलादधम्<sup>90</sup> Pāṇini III. 1. 139.

वर्धम् is used in the RV., once only in the sense of वृद्धि, X.12.4 (अर्चामि वां वर्धायापो वृतन्).

विश्वतनुम्—Of the whole body. It is an adj.

मतिम् विश्वपेशसम्—Cf. RV., I. 61. 16 (एषु विश्वपेशसं धियं धाः). The Av. word मस्ति is taken by Jack. from √मथ् (मद्)+ति<sup>91</sup>; Kan. takes it as from मञ् (मह्)+ति<sup>92</sup>; and Barth.<sup>93</sup> takes it from the compound root मन्द् (मन्+दा<sup>94</sup>)+ति. The word means "wisdom" or "spiritual knowledge" as also in RV., X. 25. 10 (मतिं विप्रस्य वर्धयत्) and other passages.

\*वशच्छत्रः—Ruling at will, i.e. absolute master. Cf. अनु वश, RV., II. 24. 13.

द्विर्वाणो—Just as in Vedic Skt., the word द्विष् (द्विष्) means both "the hater" and "the hatred".<sup>95</sup> For तुर्वाणः, cf. the epithet तुर्वणि applied to इन्द्र and अग्नि in the RV.<sup>96</sup>

दुहन्तः—Cf. दुहन्तरः in RV., I. 127. 3 (स हि पुरु चिदोजसा विरुक्कता दीद्यानो भवति दुहन्तरः परशुर्न दुहन्तरः).

*Naiṛyosang :*

नितान्तं त्वं सुवर्णाम विद्यां ब्रूहि । ( किल किञ्चित् तन्मे विद्यया ब्रूहि येन मे परि-  
ज्ञानित्वं भवेत् ।...महोत्साहित्वं<sup>97</sup>...विजयित्वं...सुरपत्वं...अरोग्यत्वं...वृद्धिदातिं ।  
...पुष्टिदातिं ।...ओजः विश्वस्मै वपुषे ।...निवाणं ज्ञानितां विश्वस्मिन् विरचिताम् ।...)  
नितान्तं तस्मात् यथा जगति कामराजानः प्रचरामो बाधां निहन्मो हुजं अपनयामः ॥

<sup>88</sup> Grass., Wb. 584; see also the words दस्मत् and दस्म (ib., loc. cit.).

<sup>89</sup> Sc. अग्निनो. The उभा in the next quotation also refers to these two.

<sup>90</sup> This is the name of a यज्ञ mentioned in the Ait. Br. (III. 4. 2) and also in various Sūtras. Cf. also शर्धञ्जह (Kāśikā on Pāṇ., III. 2. 28), करञ्जह (RV., X. 48. 8). Such compounds are fairly common also in Pāli, e.g. मत्तकामेदद, पञ्जादद (= प्रजादद), कण्णजह (from √जा, to leave). When the verb is with an उपसर्ग the rule is not applied in Skt.

<sup>91</sup> Av. Reader, p. 86.

<sup>92</sup> In his Diet.

<sup>93</sup> Wb. 1155 and also 1136.

<sup>94</sup> Skt. धृ. See below मतिम्, दद्यान्हे (verse 31).

<sup>95</sup> Grass., Wb. 653.

<sup>96</sup> Ib., 543.

<sup>97</sup> Av. अष्टमम्. The other words follow in order with नितान्तम् preceding.

18.

नौ त९ यथ९ तत्तुर्वच९नि  
 वी९स्प९ना९म् ९वि९ध्व९ता९म् ९व९श९यो ।  
 द९श९व९ना९म् म९श९य९ना९म्-च  
 या९श९र्भा९म् प९रि९क्रि९ता९म्-च ।  
 सा९श९र्मा९म् क९श९र्मा९म् क९र९क९ना९म्-च  
 म९इ९र्य९ना९म्-च वि९ज९य९ना९म् ।  
 अ९ध९-म९श९व९ना९म्-च वि९ज९य९ना९म्  
 वे९ह९क९ना९म्-च च९श्व९र९-ज९य९ना९म् ।  
 ह९र९न्यो९स्-च पृ९थू९-अ९इ९नि९क९यो  
 द९वा९इ९श९यो प९ता९इ९श९यो ॥

नि तत् यथा तुर्वचाणि  
 विश्वेषाम् दिध्वतां दिधः ।  
 देवानां मर्त्यानाम् च  
 वातूनाम् \*परिकाणां च ।  
 शास्ता-कव-कृपणानां (च)  
 \*मर्याणां च द्विजघानाम् ।  
 \*ऋतमोघानां च द्विजघानां  
 वृकाणां च चतुर्जङ्घानां ।  
 सेनायाः (च) पृथ्वीकायाः  
 दवन्थाः पतन्थाः ॥

(And I ask) for (all) this so that I may overcome the enmity of all (my) enemies,—(both) of Daēvas and of mortals, of wizards and of witches, of tyrants wilfully blind and wilfully deaf, and of two-legged serpents, and of two-legged distorters of the truth, and of four-legged wolves, also (that I may overcome) the armies (of all such foes) rushing and dashing onwards in a wide battle array.

तुर्वचाणि—✓तुर्व, to, overcome.<sup>90</sup>

\*परिकाणाम्—In Av. the word is associated with वातु. The meaning is “witch”. Pers. *peri* (peri) is from this. The word seems to be from ✓पर् to seduce, to lead astray, and hence परिक्ता is an evil spirit who leads astray the followers of the Law of अथ. The RV. shows a root पर्, to lead across (a stream), and figuratively to lead a person across difficulties. It also means “to overcome”.<sup>91</sup> It may also mean as here “to lead away from”.

शास्ता-कव-कृपणानां—I have made a द्वन्द्वा of these three words for metrical reasons. The word सातर् (gen. plu. साशर्मा) has been explained as “a tyrant”. A variant is सास्तर् (see verse 31 below) is also found.<sup>92</sup> The word is from ✓साह् (शास्), to rule. The word literally means a ruler and then it has come to mean a ruler who abuses his power. The word शास्तृ is found in the sense of a ruler in Maitri Up. VI. 8 (यद्य हि

<sup>90</sup> Grass., Wb. 543.

<sup>91</sup> Ib. 777ff.

<sup>92</sup> Barth., Wb. 1370 and 1373.



(of) thee : health for this body (of mine). This (is) the third gift, O Haoma, hard to overcome, (that) I request (of) thee : long continuance of (my) vital powers."

\***दानम्**—Gift; from  $\sqrt{\text{यच्}}$  (यच्) to favour, to grant a gift, used often in RV., as in VIII. 30. 4 (अस्मभ्यं दानं संप्रथो गवेऽश्वाय यच्छत); IV. 67.2 (यन्तं सुप्तं रिशादत्ता); also VIII. 15. 3 (इन्द्र जैत्रो यवस्यां च यन्तवे). In Av. दान is also used in the sense of "a possession", "a thing granted" <sup>107</sup>. The formation is the same as that of जाना from जन् <sup>108</sup> or रुजाना from रुज् <sup>109</sup>.

\***गद्यामि**— $\sqrt{\text{गद्}}$ , to ask (in Av. of the दिव्- or 4th-class). The root is found in Skt. in the sense of to speak or to chant, e.g. Maitri Up., I. 2. राज्ञिमां गाथां जगाद.

\***वसिष्ठं-असुम्**—This is the special conception of the "best-life" (i.e. highest heaven) found in the Av. The word has come down in the Pers. **بهشت** (*bihisht*), paradise. <sup>110</sup>

\***विश्वस्वनिचम्**—From  $\sqrt{\text{स्वन्}}$ , to flash out, to shine. See above, verse 1. The compound means "all glorious". For the formation see Whit., § 1185.

\***ध्रुवतातिम्**—Health; lit., endurance or continuance. For the suffix see Whit., § 1238.

\***दीर्घजोतिम्**— $\sqrt{\text{जी}}$  (Skt. जित्, जी, to live). The word means "long life", or "long duration".

**उक्षानस्य**—The word means almost exactly what is implied by प्राण. Jack calls it "the vital power, the physical life inherent in the body and lost at death" <sup>111</sup>.

*Nairyosang* :

इदं त्वत्तः प्रथमं कल्याणं ह्यम याचयामि उत्कृष्टतरं भुवनं <sup>112</sup> मुक्तात्मनां सदोदयोतं समस्तभुभम् ।...रूपप्रवृत्तिं <sup>113</sup> एतस्मै वपुषे ।...दीर्घे जीवितं जीवस्य ।

<sup>107</sup> Barth., Wb. 1283.

<sup>108</sup> RV., I. 95. 3; X. 72. 1.

<sup>109</sup> RV., I. 32. 6; also Whit § 1175a.

<sup>110</sup> It may be noted that the **यच्** has dropped out.

<sup>111</sup> Quoted by Barth., Wb. 419.

<sup>112</sup> The Pah. word for **जीव** may be read both as *ahū* and *khān*, and Bharucha (op. cit., note 55) suggests that **भुवन** might have been meant by Nair, as a translation of Pah. *khān* (Pers. **خانه** *khāneh*) house.

<sup>113</sup> Bharucha suggests **उपप्रवृत्तिम्**.





(of) thee : health for this body (of mine). This (is) the third gift, O Haoma, hard to overcome, (that) I request (of) thee : long continuance of (my) vital powers."

\*यानम्—Gift; from √यम् (यच्छ्) to favour, to grant a gift, used often in RV., as in VIII. 30. 4 (यस्मभ्यं यमं सुप्रयो गवेऽर्वाय यच्छत); IV. 67.2 (यन्तं सुचं रिग्वादसा); also VIII. 15. 3 (इन्द्र जैत्रा अयस्त्रा च यन्तवे). In Av. यान is also used in the sense of "a possession", "a thing granted"<sup>107</sup>. The formation is the same as that of ज्ञाना from जन्<sup>108</sup> or रुज्ञाना from रुज्<sup>109</sup>.

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\*दीर्घजीविम्—√जी (Skt. जिव्, जी, to live). The word means "long life", or "long duration".

उत्तानस्य—The word means almost exactly what is implied by प्राण. Jack. calls it "the vital power, the physical life inherent in the body and lost at death".<sup>111</sup>

*Nairyosang :*

इदं त्वत्तः प्रथमं कल्याणं ह्यम याचयामि उत्कृष्टतरं भुवनं<sup>112</sup> मुक्तात्मना सदोदद्योतं समस्तशुभम् ।...रूपप्रदत्तिं<sup>113</sup> एतस्मै वपुषे ।...दीर्घं जीवितं जीवस्य ॥

<sup>107</sup> Barth., Wb. 1283.

<sup>108</sup> RV., I. 95. 3; X. 72. 1.

<sup>109</sup> RV., I. 32. 6; also Whit § 1175a.

<sup>110</sup> It may be noted that the यञ् has dropped out.

<sup>111</sup> Quoted by Barth., Wb. 419.

<sup>112</sup> The Pahl. word for *जीव* may be read both as *ahn* and *khān*, and Bharucha (op. cit., note 55) suggests that *भवन* might have been meant by Nair. as a translation of Pahl. *khān* (Pers. *خان*, *khāneh*) house.

<sup>113</sup> Bharucha suggests उपप्रदत्तिम्.

20.

इमेम् त्वां तुरीयम् यानम्

हवम जइध्वेमि दूरध्व ।

यथ अरेषो अमवो त्वां कश्चि

कृक्ताने जेमा पइति ।

एवरेषो-तउवो ज्ञानम्-वनो ॥

इमेम् त्वां पुत्रध्वम् यानम्

हवम जइध्वेमि दूरध्व ।

यथ वृत्रजो वन-पधनो

कृक्ताने जेमा पइति ।

एवरेषो-तउवो ज्ञानम्-वनो ॥

इमं त्वां तुरीयं \*यानम्

सोम गद्यामि दुरोध ।

यथा \*रथः अमवान् हतः

प्र[ति]ष्ठानि ज्ञ[या] प्रति ।

द्विष्टवाङ्गो दुर्हवनः ॥

इमं त्वां \*पंक्तं \*यानम्

सोम गद्यामि दुरोध ।

यथा वृत्रहा वनतृप्तनः

प्र[ति]ष्ठानि ज्ञ[या] प्रति

द्विष्टवाङ्गो दुर्हवनः ॥

This (is) the fourth gift, O Haoma, hard to overcome, (that) I request (of) thee: that I, happy (and) powerful, my task accomplished, may progress through the world overcoming opposition, conquering evil. This (is) the fifth gift, O Haoma, hard to overcome, (that) I request (of) thee: that I, victorious, (and) battle-winning may progress through the world overcoming opposition, conquering evil.

\*रथः—One who does what he likes. From √इष्. In RV., I. 180. 4 (अपो न चोदोऽवृणौतमेधे) the word means "wish" or "desire". In Bṛhad. Up., III. 5. 1 (also IV. 4. 22) the word रथः occurs in the same sense. Kan. reads यथ-अरेषो as a compound, in which case we may translate यथेच्छः.

हतः—Satisfied, implying the *successful* accomplishment of his task of saving the world.<sup>114</sup>

प्रतिष्ठानि—The sense here is of setting forth on a triumphal progress through the world. This connotation of प्रस्था (a successful advance) is paralleled in RV., I. 40. 7 (प्रप्र दाश्वान्युस्यभिर्स्थितान्तुर्वावृक्ष्यं दधे). The same sense might have been implied in Praśna Up., II. 4.

\*पंक्तम्—For पञ्चमम्. Cf. the name पङ्क्तिरथ used in classical Skt. for दण्डरथ. Cf. RV., I. 40. 3 (अच्छा वीरं नयं पंक्तिराधसं) and X. 117. 8 (सम्यग्धन्तौहपतिष्ठमानः). The form पञ्चथ is also found, but very rarely.<sup>115</sup>

<sup>114</sup> See गारा अञ्जनवर्त्ति (Yas. XXIX) for the task set before Z.

<sup>115</sup> Showing an allied suffix-ञ; see Whit., § 487c.



*Nairynosang :*

...यथा सोत्सवाः सद्योत्साहाः समृद्धाः प्रचरामो जगत्या उपरि बाधां निहन्मो  
द्रुजं अपनयामः ।...यथा विजयिनः टालकयुनः [टालकयुद्धेन] प्रचरामो... (टालकाः  
अशुभस्य) ॥

21.

इमम् श्वाम् कृतुम् यादमम्

इमं त्वां यत्नं \*यानम्

हृषम जइध्वेमि दूरुष ।

सोम गद्यामि दुरोष ।

पउर्वं तावुम् पउर्वं गधम्

पूर्वं तावुम् पूर्वं गधम्

पउर्वं वेह्कम् वुइधयोइमइधे ।

पूर्वं वकम् बुध्येमहि ।

मा-चिष् पउर्वो वुइधयेत नो

माकिः पूर्वो बुध्येत नो

वोस्से पउर्वं वुइधयोइमइधे ॥

विश्वे पूर्वं बुध्यामहि ॥

This (is) the sixth gift, O Haoma, hard to overcome, (that) I request (of) thee: may we become aware beforehand (of) the robber, beforehand (of) the murderer, (and) beforehand (of) the wolf. Let not any (of our foes) become aware beforehand (of) us, (but) may we become aware beforehand (of) all.

गधम्—The word means a highwayman or a murderer. The word विगध occurs in Āp. Śr. Sū., XIX. 26. 4. The word गध्य (meaning booty) is found thrice in RV.; IV.16.11, and 16; and IV.38.4. The word वाजगन्धम् is found in RV., IX.98.12, where Grass.<sup>116</sup> says that गन्ध means गध्य. The √गन्ध्, to injure, is mentioned in गद्यपाठ. Probably the words गदा and अगद are cognates.

बुध्येमहि—Note the ātm. In Av. the paras. and ātm. are used more often in their original significations than in Skt. The sense is "may we know" or "may we become aware of". The form उद्बुध्यस्वम् is found in RV., X. 101. 1, in the sense of "wake up".

माकिः—No one. Cf. RV., VIII. 71. 8 (अग्ने माकिं देवस्य रातिमदेवो युवोत).<sup>117</sup>

*Nairynosang :*

...पुरश्चौरैभ्यः पुरो वृशसेभ्यः पुरो व्याघ्रादिभ्यः पश्याम । (उपायम्) । वयं...  
अहं शिष्याश्च [मे] ॥

22.

ह॒मो अयेइविष् योइ अउर्वन्तो	सोमः रुभो ये अर्वन्तः
हित तक्नेति अरेनाउम्	सिता *तक्षन्ति *अरणम् ।
जावरे अब्योजोस्-च वक्नेति ।	जवः व्योजस् *भक्षयति ।
ह॒मो आजिज्जनाइतिविष्	सोमः आजौजनन्तोभ्यः
दधाइति कथेतो-पुथरेम् । <sup>118</sup>	दधाति क्षयत्युचम् ।
उत अषव क्रञ्जइत्तौम् ।	उत ऋतावत्प्रजातिम् ।
ह॒मो तरे-चित् योइ कतयो	सोमः ते-चित् ये कतयः
नस्त्रो-क्रसोइहो ओइहते ।	नस्त्र-प्रशासाः आसन्ते ।
स्यानो मस्त्रोस्-च वक्नेति ।	शुनम् मतिं च *भक्षयति ॥

Haoma granteth strength and courage unto those warriors who urge well-trained (pairs of) steeds to victory. Haoma bestoweth upon women (who are) bearing, a brilliant son (and) a righteous progeny as well. Haoma granteth wisdom and fervour unto all those householders who are occupied in teaching scriptures.

अर्वन्तः is used in the sense of “(swift) warriors” (Barth, Wb. 200 f.). In RV. the word is used as an epithet of अग्नि (VI.12.6) and of इन्द्र (VI.36.2).

सिता—Cf. RV., VI. 6. 4 ( विषितासो अश्वः ) and III. 33. 1 ( अश्वे इव विषिते हासमाने ). This is a Vedic du.

\*तक्षन्ति—The word is used here in the sense of “send forth” or “urge forward”. Most of the Vedic commentators take √तक्ष् in the sense of “make”, “create” or “prepare”. But I think in RV., I. 130. 6 ( इमां ते वाचं वसयन्त आसवो रथं न धीरुः स्वपाः अतक्षिषु ) the word may bear the meaning of “sent forth”. So also in RV., I. 163. 2 ( गन्धर्वो अस्मि<sup>119</sup> रथानामग्रभक्षित्पूरादथं वसवो निरतथ ), where I would like to translate the last clause, “O Vasus, from the sun ye led forth the horse”.

\*अरणम् is here used in the sense of “battle” or “victory.” From √कृ ; cf. समर. Kan. translates “race-course”.<sup>120</sup>

<sup>118</sup> Geld. reads पुनरीम्.

<sup>119</sup> Refers to the अश्वोऽग्निदेवता of the hymn.

<sup>120</sup> Was the thinking of arena? But this word is not cognate (see Walde, *Lateinisches etymolo. Wb.*).



जवः—Av. forms a much larger number of neuters with the *र*-suffix, than is the case in Skt. The word जवर gives the Pers. زور (*zaor*) strength, from which the word has come into most of our vernaculars as जोर.

\*भक्षयति—In the sense of भाजयति, in causal (?) form. The √भक्ष (to enjoy) is used only once in RV., X. 167. 3. But here the sense is 'to bestow'. The word has passed on in Pers. بخشیدن (*bakhshidan*), to grant a favour; hence our word बक्षिस.

आजीवनन्तोभ्यः—The Av. uses *ins.* for *dat.* The form is an intensive participle.

दधाति—√धा here means "to bestow" or "to grant", as in RV., X. 79. 5 (यो अस्मा अन्नं दृष्याद् दधाति) and other passages.

क्षत्युत्रम्—I have accepted this reading in preference to Geldner's \*पुत्रौम्. Cf. क्षयद्वोरः used often for रुद्र and others. The word here means "a royal (lit. ruling) son".

प्रजातिम्—Offspring. This word is frequently found in the Upanisads. Pers. فرزند (*farزند*), offspring.

ते-चित्—The *nom.* case used for *dat.* by attraction of the *वे* following. Note also the use of चित् with the *dem.* pron.

\*कृतयः—The word means a householder. From √कृ (Skt. कृत्<sup>(1)</sup>) to dig, to build. Pers. کد (*kad*) means house. The word कृत is used in Vendidad (II. 26) in the sense of a house and in V. 10 and 11 it is used for a receptacle dug out in the floor to receive a dead body. The Vedic √कृत् is found in several places, e.g. RV., I. 65. 1 (पृश्ना न तारुं मुहुः कृतन्तम्).

नस्क-प्रशासाः—The Nasks were the original 21 books which contained the whole of the collected writings of the Z. faith. They were mostly destroyed at the time of Alexander's conquest. प्रशास्ता in the sense of "teacher" is used twice in RV., I. 94. 6. (त्वमध्वर्युत होतासि पूर्व्यः प्रशास्ता पोता ऋषोषा पुरोहितः) and II. 5. 4 (साकं हि शुचिना शुचिः प्रशास्ता क्रतुनाजनि). शास (*m.*) is also found in the sense of "master" or "lord" in RV., X. 152. 1. (शास इत्या मृह्यं असि) and in III. 47. 5 (द्विष्यं शासमिन्द्रम्). See also verse 18 above. The compound means "teaching the scripture".

शुनम्—For an obvious reason I have not rendered the Avesta स्पान

<sup>(1)</sup> The Skt. word means "to hide oneself (in a hole)"; Grass., Wb. 432.

(wisdom) letter for letter. Barth. connects this word with स्मित (verse 2, above) <sup>123</sup> and स्मनच् (n.) (verse 27, below) and स्पृष्ट. He compares the Lith. word *sveñtas* (holy) and Old Bul. *svetŭ*. <sup>124</sup> The basic meaning seems to be "wisdom". There is a root स्या in Av. which means "to advance". <sup>125</sup> The corresponding root in Skt. is श्रु (श्वा) to grow, to swell, to advance. The word श्रुन (orig. p. pt.) means "blessing", "good fortune" and occurs in several passages, e.g. RV., X.126.7 (श्रुनमस्मभ्यमूतये वरुणो मित्रो अर्यमा । शर्म यच्छन्तु) and IV.57.8 (श्रुनं नः काला वि लब्धन्तु भूमिं श्रुनं कौनाशा अभि यन्तु वाहिः । श्रुनं पञ्चयो मधुना पयोभिः श्रुनासौरा श्रुनमस्मासु धत्तम् ॥). Also found in words like श्रुनष्टः (RV., VII.70.1) and श्रुनहोत्र (RV., II.18.6).

#### Nairyosang :

हमस्तेषां वै शस्त्रमंतः सह्यायान् <sup>126</sup> अध्यवसायिनः कुरुते । ( किल अश्वान् क्षत्रियाणाम् ) प्राणं योजस्व वर्धति [वर्धयति ?] ।...अज्ञातकेभ्यो...दौर्मिमंतं पुत्रं...एवं पुण्यसंततिम् ।...वे ऋहस्या नक्तप्रशिक्षया निधौदंति । ( किल अध्ययनं कर्तुम् ) । महत्वं निर्वाणज्ञानं च वर्धति ।

23.

हृमो तोस्-चित् यो कश्नौनो	सोम तास्वित्-याः *कनौनाः
योष्टृहरे दरेधेम् अर्वो ।	आसिरे दोधेम् अयवः ।
हृशौम् राधेम्-च वक्त्रति	सद्यम् *राधम् (च) *भक्षयति
मोय जइथ्यसो ऊश्नुश् ।	मक्षु गद्यमानः सुक्रतुः ॥

Unto all those who have remained virgins for a long time, without husbands, Haoma doth grant faithful and loving (bridegrooms), as soon as the Wise One is entreated.

\*कनौनाः—The fem. कनौना is not known in Veda, but the mas. is found in four places—RV., I. 117. 18 ; III. 48. 1 ; VIII. 69. 14 and X. 99. 10 ; in the last two cases it is an epithet of Indra. The forms कनौनक and कनौनका are both found in RV., once each <sup>127</sup>, and the latter

<sup>122</sup> Which may be rendered into Skt. by क्षिन्तम्.

<sup>123</sup> Barth., Wb. 1021.

<sup>124</sup> Ib., 1616 (2. *spū*). Barth. compares the Old High Ger. *spuoen*, to grow.

<sup>125</sup> Bharucha explains (op. cit., note 56) —“ ‘Helpers to those who bear weapons’, i.e. horses, charioteers, etc.”

<sup>126</sup> Grass., Wb. 312.



once in Bṛh. Up., II. 2. 2 (या कनौनका तथादिभ्यः) in the Up. it means however "the dark-iris (of the eye)".<sup>127</sup>

**अयुवः**—Without a गुरु (husband).<sup>128</sup> Cf. RV., I. 140. 8 (तम्युवः केशिनीः सं हि रेभिरे) and I. 191. 14 (सुप्त स्वसारो अयुवः) in both which cases the word is nom. plu. The word अयु is found used in the Veda in mas. also, by an extension of meaning, to mean an unmarried person.

**\*राधम्**—Lover. The fem. form राधा is well known. राध in Veda, however, has the meaning of "gift" or "offering".

**गद्यमानः**—Pronounce गद्यन्नः as in the Av.

*Nairiyosang :*

...या कुमार्ये<sup>129</sup> निधीदंति दीर्घं अग्रहौताः । (अपरिणीताः इत्यर्थः...) । प्रकटं दातारं च वर्धति । (किल ताभ्यो भर्तारं प्रकाशयति) । आशु याचयितारं सुबुद्धिम् । (किल तत्कालमेव अन्तः कार्ये संतिष्ठमानम्) ॥

24.

हृदमो तेम्-चित् यिम् कसानौम्	सोमस्तं-चित् यम् कृशानुम्
अप कथ्श्रम् निषादयत् ।	अप क्षत्रम् *निषादयत् ।
यो रक्षस्त कथ्श्रो-काम्य ।	यो *अरोद्ध क्षत्र-कामा ।
यो दवत नोद्ध मै	यो *धुनत नो इत् मे
अपाम् आश्रव अइतिष्ठिष् ।	*अपाम् अथर्वा *अभ्यन्तिः ।
दृद्धयै दृद्धयै चरात् ।	दृद्धये दृष्टौ चरात् ।
हो वीस्ये दृद्धिनाम् वनात्	स विश्व-दृद्धीनाम् वनात्
नो वीस्ये दृद्धिनाम् जनात् ॥	नि विश्व-दृद्धीनाम् जनात् ॥

Him indeed, (who) was Kerasāni, did Haoma cast down from his power, (him) who was swelled up in his pride of sovereignty, (and) who (had) bragged : "Never henceforth shall any priest, learned in the Avesta, go about for (the sake of bringing) prosperity into my land ; (otherwise) he might overcome the whole of (my) grandeur, (he) might strike down the whole of (my) greatness.

<sup>127</sup> S.B.E., XV, p. 106.

<sup>128</sup> Grass. (Wb. 11) suggests the derivation from अ + √गिर् i.e. not betrothed.

<sup>129</sup> Nair. evidently means कुमार्ये i.e. अविवाहितस्त्रियाम्, Bharucha, op. cit., note 60.

तम्-चित्—In Av. चि२ is added to all pronouns and also to nouns for either giving an indefinite sense or to be mildly emphatic.<sup>153</sup>

कृशानुम्—In the Veda he figures as the guardian of सोम; see RV., IV.27. 3 and IX.77.2, also I.112.2 and I.155.2.

निषादयत्—Dethroned. The augment अ of the लङ् is dropped.

\*अरोद्ध—An aorist form of √रुध्, to grow, to swell up.<sup>154</sup> This root is found in RV., VIII.43.6 (अप्रियं द्रोघंति क्षमि) and in I.67.5. The Av. form रउक्त is the atm. s-aorist.

क्षचक्रामा—Ins. sing. ending in आ.<sup>155</sup> Cf. युञ्ज्यायञ्जा in RV., I.168.1.

\*धुनत—I have made up this word from √ध्वन् to sound, to make a noise. In the RV., we find the word धुनि (adj.) meaning loud etc.,<sup>156</sup> e.g. VII.5.5 (गिरः सचन्ते धुनयो वृताचौः). It is also found as the name of a demon overcome by इन्द्र, RV., VI. 20. 13 (where he is mentioned with another, चुमुरि) and elsewhere. The name of the demon probably means “the noise-maker”. The Av. √द्व् to speak is a दरेव-*word*; <sup>157</sup> hence I have used the √ध्वन्. The etymology of the √द्व् is not known: It gives th Pahlavi *davistan* to howl.<sup>158</sup> Could it be connected with the Skt. √घृ (घ्रति), to shake, and hence mean originally “to stutter”?

ने refers to दस्यौ below.

\*अपाम्—An adverb meaning “henceforth.” Adverbs with the acc. sg. termination but in the fem. form are rare in Skt. except with the comparative and superlative forms.<sup>159</sup>

अथर्वा—The word is found in the sense of a “fire-priest” <sup>160</sup> in the Veda. The word in Skt. is used later as a proper noun. But in the Veda we get the original sense in RV., X.120.9 (एवा मृहानृहदिवो अथर्वावोचत्); X. 48. 2 (अहमिन्द्रो रोधो वदो अथर्वगस्त्रिताय गा अजनयमहरेधि) and three other places.<sup>161</sup>

\*अभ्यस्ति—Pt. Vidhuśekhara has suggested that this word should

<sup>150</sup> Barth., Wb. 588ff.

<sup>151</sup> अरुद्ध is known in Skt., Whit. § § 834d and 882a. The *guṇa* strengthening is irregular to correspond with the Av. form; see Whit. § 887a.

<sup>152</sup> Whit. § 330a.

<sup>153</sup> Grass., Wb. 687.

<sup>154</sup> The corresponding अङ्ग-*word* is सू (= प्रू).

<sup>155</sup> Barth., Wb. 688.

<sup>156</sup> Whit., § 1111e.

<sup>157</sup> Grass., Wb. 32-33.

<sup>158</sup> VI. 47, 24; VIII. 9, 7; and IX. 11, 2.



be taken as an adj. to the previous word (अथर्वा). The word from ✓अस्+अभि has been always used in Skt. the sense of "reading the Vedas", and so too we should take it *mutatis mutandis* in the Av. I have made this word with the suffix -ति and used it as an adj.<sup>139</sup> Dastur Kaikobad Adarbad Noshervan, the High Priest of the Parsis in the Deccan, in a very illuminating article<sup>140</sup> has suggested that the word *Aves'a* itself is from the same root and it thus literally means "Scriptures". Barth. takes अद्वितीय as gen. sg. and connects it with the वृद्धये following.<sup>141</sup>

\*दस्यौ—The word दस्यु is the exact phonetic equivalent of Av. दश (var. ददृङ्). The meaning is however apparently widely different. But it is not impossible to connect these two. The word in Av. means "country" or "land" and passes in Mod. Pers. to دِه (dih), country. From the land to the people the transition of meaning is not at all improbable. In Veda the word is often found to mean the people who are opposed to the देव-worshipping Aryas of India, e.g. RV., II.11. 19 (सनेम वे त ऊतिभिरुन्तो विश्वः स्पृघ आयेण दस्युन्); RV., X.49.3 (न यो रुर आये नाम दस्यवे). The word in this sense is always used in the Veda in contrast with the word आये.<sup>142</sup> Here the word means "through (my) land".

The idea in the verse seems to be that if priests were allowed to go about the land they might by their prayers increase the prosperity of the land and thus may injure the prosperity attained by the infidel ruler हसनि

*Nairyosang :*

हमस्तांस्वित् वे कलशियाकाः अपराज्यान् निषादयति । (वेषां प्रबोधः<sup>143</sup> तर्साकदोगिः<sup>144</sup>) । वे समुदिताः राजकामतया । (किल राजत्वेन उपरि समागताः सन्ति) । वे प्रलपन्ति मा अस्माकं पश्चात् आचार्यः अधिकाध्ययनतया स्नेह्या ग्रामेषु प्रचरतु । स विशेषां वृद्धं [वृन्दम् ?] टालयति ।...

<sup>139</sup> Whit., § 1157 2f.

<sup>140</sup> *Cama Memorial Volume*, pp. 274ff.

<sup>141</sup> I have myself taken it thus in my *Selections from Avesta and Old Persian, Part I*. But I think Pt. Vidhusēkhara's suggestion embodied here is certainly better.

<sup>142</sup> Grass., Wb. 584-585; Barth., Wb. 706ff.

<sup>143</sup> Bharucha (op. cit., note 62) explains this as "awakening from ignorance, i.e. preaching belief (in Christ ?)".

<sup>144</sup> Pers. تارسا (tarsā), a Christian, and دین (dīn) religion.





cross-question). The word प्रतिप्राश्न is found in AV., II.27.1<sup>149</sup> (प्राश्नं प्रतिप्राश्नो नहि). The idea is that हवम does not test the truth of his worshippers by round-about and varied questions, he trusts in their good faith implicitly.

*Nairyosang :*

शोभनः त्वं यो निजौजसा कामराजाऽसि...।।।।। शोभनः त्वं मध्यं [अधिकम् ?]  
जानामि प्रचुरवचसाम् सव्योक्तानाम् ।...। शोभनः त्वं न ऋते प्रश्रत्वात् सव्योक्ताम्  
पृच्छसि वाचम् । (किल किञ्चिदपि नोद्विस्मि यद् ह्योर्मिज्ज्<sup>150</sup> अन्तः प्रश्रत्वेनोवाच) ॥

26.

कृष्ट-ते मज्जदो वरः

पउर्वनौम् अइज्योइहनेम् ।

स्तर्ह-पयेसइहम् मइन्धू-ताऽहम्<sup>151</sup>

वडुहौम् दरेणाम् माइदयखौम् ।

आवः अइहहे अहि अइज्यास्तो

वर्शुणम् पइति गइरिनाम् ।

नाजइहे अइलिशाइतौष्-च

यवस्-च मांश्रहे ।

य ते \*महडाः [अ] भरत्

\*पूर्वाणम् \*अभियासनम् ।

स्तर्पणसम् मन्धू-तयम्

वखौम् \*ध्यानाम् \*महडा-यजौम् ।

यात् अस्याः असि अभियस्तः

\*वर्षणं प्रति गिरौणाम्

\*नाघसे अभिघातेष्व

\*ऋभश्च[ापि] मन्वस्य ॥

Forth for thee did the Almighty bring the first (sacred) girdle, star-begemmed, woven by the two Spirits—(the girdle which is) the excellent religion of Mazda-worship. Since then, invested with this (girdle), thou hast been (dwelling) upon the mountain heights, through all ages (entrusted with) the words, and meanings too, of the Scriptures.

\*महडा—I understand मज्जदा to be made up of मज् (=मह्), greatness + दा (=घा), to create,<sup>152</sup> Barth.<sup>153</sup> explains the word as from √मन् + √घा and says literally it means “memory” that which notes everything (*Memor, der (alles) merkt*). Older scholars explained the word as identical with Skt. मेघस्.

\*पूर्वाणम्—On the analogy of पुराण.<sup>154</sup>

<sup>149</sup> But not from √प्रच्छ्, to ask.

<sup>150</sup> अङ्गरमण्ड.

<sup>151</sup> Geld. reads “न्य”.

<sup>152</sup> So also Kan. Diet., pp. 388 and 390.

<sup>153</sup> Wb. 1162ff.

<sup>154</sup> Whit. § 1245f.

\*अभियासनम्—The sacred girdle worn\*by every Zoroastran (both men and women) round the waist. From अभि + √यास, to gird round. It may be noted that this girdle (now called *kusti*) is worn round the waist like the Hindu मेखला.

सर्पेशसम्—The word सार् is found in several places in the RV., in the sense of star, e.g. VI. 49. 3 (सर्पिरन्या<sup>155</sup> पिपिशे).

The star-begemmed gridle pictured in the sky is the belt of Orion, and probably this is a reference to a very ancient Aryan myth.<sup>156</sup>

मनू-तष्टम्—Woven by the two Spirits. Note here again the close association of the two. I have kept the dual in the prior number of the compound on the analogy of हनूकम्.<sup>157</sup>

\*ध्यानाम्—The Av. word दरेना is from √दौ, (=Skt. ध्ये) to see, to think.<sup>158</sup> Hence the word means religion (that which enables one to see the right from the wrong). The fem. gender is kept up in the Skt. here, for the Av. word is fem. Pers. دین (dīn) means "religion".

\*ज्ञौम्—Which worships etc.

आद्यत्—Since then.<sup>159</sup>

\*वर्द्धणम्—Peak. From √वर्ध् (वर्ध्), to grow, with नु-suffix.<sup>160</sup>

\*द्राघसे—Adv. (orig. dat. sg.) meaning "for a long time". The √द्राघ् is the basis of a number of words indicating length in space or in time. Grass. compares Old Norse. *draga*, to drag.<sup>161</sup> Cf. RV., III. 62. 17 (द्राघिष्ठाभिः शुचित्रता) where the word द्राघिष्ठाभिः is adverbial, meaning "for a long time".

\*अभिधाते—Of the word. The words अइडिशाइतिष् and यवस् are in the gen. to be construed with अइड्यास्तो above. This latter word has the double meaning of "girded with" and "entrusted with".

\*ग्रमः—Of the meaning. From √ग्रम् to grasp, to hold. The word ग्रम् (f.) in the sense of "holding" or "capturing" occurs twice in RV., VII. 4. 3 (नि यो ग्रमं पौरुषेयौमुवोचं दुरोकममिरायवं शुशोचं) and VIII. 17. 15

<sup>155</sup> Sc. the Night.

<sup>156</sup> The point is very finely discussed by B. G. Tilak in his *Orion* (ch. VI), where he fully discusses this verse (Yas. IX. 23) and compares it with the corresponding Indian version of the myth.

<sup>157</sup> Whit. § 1250g.

<sup>158</sup> Kan. Diet., p. 264; Pers. دیدن (*didan*), to see, is cognate.

<sup>159</sup> I.e. since the girdle was bestowed on Haoma by मइदा

<sup>160</sup> Whit. § 1162 (especially section c).

<sup>161</sup> Wb. 640.



(भृगिर्मन्त्रं नयत्तुजा पुरो मृभेन्त्रं सोमस्य पीतये). The last four *padās* are rendered variously.<sup>161</sup>

*Nairyosang :*

प्रकृतं इदं तुभ्यं होमिन्दोऽदात् प्राक्तनां अइविष्यंघनतां<sup>162</sup> तारारचितां परलोक<sup>163</sup> चटितां उत्तमां दौनिं<sup>164</sup> माज्दइअक्षौम् ।<sup>165</sup> (अस्य अइविष्यंघनत्वं इदं यत् यथा कुस्तो<sup>167</sup> समं मनुष्येण ऐकौकता दौनिश्च एवं समं ह्यमेन ऐकौकता । अस्याः ऐकौकतत्वं इदं यत् यावत् ह्यमं न खादति दौन्या मुनिश्चितो न भवति । ह्यमखादनकार्यं अन्तर् इजिश्चौ<sup>168</sup> आस्ते । ततस्तथा अमि आवेष्टितः शिखरेषु उपरि गिरौणाम् ।...। दौर्घा उत्कृष्टप्रवृत्तिं यावत् मृहौतोऽसि मांघ्रवाण्या । ( किल त्वं यावत् वपुः प्राश्नात्वं<sup>169</sup> अंतर इजिश्चौ कार्यं समादिष्टोऽसि ) ॥

27.

ह ७म

न्मागो-पइते वीस्-पइते

जुतु-पइते दइउज्ज-पइते ।

स्पनड्छ वसेध्या-पइते ।

अमाइ-च श्वा वृश्रश्नाइ-च

मावोय उप-सूवे तनुये ।

श्रिमाइ-च य९ (पोउर-व ७कृन्हे ॥

सोम

\*दम-पते विष्-पते

\*जनु-पते \*दस्यु-पते ।

\*श्वनसा [च] विद्या-पते ।

अमाय (च) त्वा \*वृचप्राय (च)

\*मभ्यम् उपत्रुवे तन्वे ।

\*त्रिमायं (च) यत् पुरुभोजसे ॥

O Haoma ! Lord of the house, Lord of the village, Lord of the province, Lord of the land, (and) through (thy) holiness Lord of (all) Wisdom ! Thee I invoke for courage and victory as well, for my ownself, and for strength that bringeth salvation unto many.

\*दम-पते—Veda has दम्पति, used generally of अग्नि, as in RV., I. 127. 8 (वश्वासां त्वा विष्ठां पतिं<sup>1</sup> हवामहे सर्वासां समानं दम्पतिं मुजे).

विष्-पते—विष् is here used in the sense of "village". विष्पति is

<sup>161</sup> For other renderings see my *Selections*, Part I, pp. 45f.

<sup>162</sup> Nair. merely transcribes the Av. word.

<sup>163</sup> मइन्नु also means "heavenly" in Av. Hence this rendering of Nair. But this implies the reading मइन्नु<sup>०</sup>; see note 151, above.

<sup>164</sup> Av. दरेजा religion. Pers. دین (dīn).

<sup>165</sup> The Av. word is transcribed by Nair.

<sup>166</sup> The sacred girdle.

<sup>167</sup> Ijisa or Yasna (= यज्ञ). He refers to Chapters X and XI of the Yasna, during the recital of which the Haoma juice is to be drunk.

<sup>168</sup> Pahlavi *tan-i-paēn* (the future body), the time of resurrection (Bharucha, op. cit., note 28).

found in RV. too, but in only two places apparently the word bears a sense similar to that it bears in the Av. The passages are RV., VIII. 60. 19 (अग्ने अरितविषपतिस्तेपानो देव रुक्षसः । अप्रोषिवान् गृहपतिर्महा असि दिवस्यायुर्दुरोणयुः ॥); and RV., I. 127. 8, quoted above.

\***जन्तु-पते**—The word जन्तु in Av. is taken to be “province”—the next higher unit of social life after the house and the village. The word is used in the Veda as a collective in the sg. to mean “man-kind”.<sup>170</sup>

\***स्वनसा**—I have rendered the Av. word letter for letter. The word is formed by adding नस्-suffix to √स्वा (Skt. शु, स्वा).<sup>171</sup> The Av. word स्वनह् is found only here. The word means “holiness”.<sup>172</sup>

\***वृत्रघ्नाय**—The word would mean “for the sake of victory”. In Veda we find the word वृत्रह्य once in this sense.<sup>173</sup> For the formation of the word, cf. पर्णयन्न used once in RV., X. 48. 8 (यत्पर्णयन्न उत वा कर्णह्ये प्राहं महे वृत्रह्य व्युश्रवि); सुघ्नाय in RV., VIII. 70. 11 (सुघ्नाय दस्युं पर्वतः); and अहिघ्ने in RV. VI. 18. 14 (अनु त्वाहिघ्ने अथ देव देवा मदन्विष्य क्ववितमं कवीनाम्). See above, verse 17.

\***मभ्यम्...तन्वे**—Cf. RV., I. 165. 11 (इन्द्राय वृषो सुमंखाय मङ्गं सख्ये सखाय-स्तन्वे<sup>174</sup> तनूभिः). The Av. मावीय corresponds exactly to \*मभ्य, which is found in the RV. in the broken down form मङ्ग.<sup>175</sup>

**उपव्रवे**—Cf. RV., I. 179. 5 (इमं नु सोममन्तितो ह्यसु पौतसुपं व्रवे) and RV., III. 37. 5 (इन्द्रं वृत्राय हन्तवे पुरुहूतसुपं व्रवे).

\***त्रिमाय**—For strength. The word \*त्रिम I have made from √त्रा (in weak grade त्रि<sup>176</sup>) with the suffix-म.<sup>177</sup> RV., shows the form त्रामन् (n.) twice (I. 53. 10 and V. 46. 6) in the sense of “protection”.

**पुरुभोजसे**—The Av. word is in gen. sg. instead of dat. sg. This is used as an adj. qualifying the previous word. It means “bringing salvation to many”. Cf. RV., III. 34. 9 (इन्द्रः ससान पुरुभोजसं गाम्) where it means “nourishing many”.

<sup>170</sup> Grass., Wb. 476.

<sup>171</sup> Whit. § 1152b.

<sup>172</sup> Barth., Wb. 1612.

<sup>173</sup> RV., III. 16. 1.

<sup>174</sup> Note that the word तन्वे is to be read तनूवे here.

<sup>175</sup> Grass., Wb. 164.

<sup>176</sup> So also, from √स्त्रा there are the weak forms स्त्रिध् and स्त्रिव् and the derivative सान्; Grass., Wb. 1617.

<sup>177</sup> Whit. § 1166; Jack., § 808.



*Nairiyosang :*

ह्रम गृहपतिरसि वीस्पतिरसि जन्द<sup>178</sup>-पतिरसि ग्रामपतिरसि ।...।...विजयत्वं च  
मदीये उपरि च ब्रूहि वपुधि । (आश्रौवादेन) ।...। ऋद्धत्वं च यत् संपूर्णशुद्धि ।...॥

28.

वी नो द्रिष्वतां देवेभ्यः  
वी मनो भर घर्मवताम् ।  
यो विश्व-च अस्मिन्माने  
(यो अइडेहे वीसि  
यो अस्मिन् जूत्वा  
यो अइडेहे दइडेहो)  
अरेनइहो अस्ति मन्थो ।  
गउर्वय-हे पाशवे जावरे  
पइरि-ये उधि वनूइदि ॥  
स्क्रुदम् ये मनो वनूइदि ॥

वि नो द्विषतां देवेभ्यः  
वि मनो भर घर्मवताम् ।  
यः [कः] चित् [च] अस्मिन्दमे  
(यो अस्याम् विश्वि  
यो अस्मिन् जन्तौ  
यो अस्याम् दस्यौ)  
एनस्नान् अस्ति मन्थः ।  
गृभाय अस्य पइयां जवः  
परि अस्य उधि \*वृणाधि ।  
खिन्नम् अस्य मनः \*वृणाधि ॥

Away from the hatred of enemies and away from the (enmity) of angry foes do thou remove our mind(s): and whosoever the mortal, who in this house, who in this village, who in this province, (or) who in this land is full of evil, from (both) his nether-limbs take (thou) away strength, turn his brains upside-down, (and) reduce to disorder his mind.

घर्मवताम्—देवेभ्यः is to be construed again. The heat here is the metaphorical heat of anger. Hence the word means angry foes.<sup>179</sup>

एनस्नान्—Used in the sense of “full of evil”, here as also in the Veda.

गृभाय—Caus. imp. 2nd sg. paras. Cf. RV., VIII. 17. 5 (गृभाय जिज्ञया मघे).

उधि—Used here in the sense of intellect; cf. Pers. هوش (hōsh) intelligence. It generally means “ear” in the दरेव-sense, the अइर-  
word being करेन (=कर्ण).<sup>180</sup>

खिन्नम्—The ✓खिद् in Skt. was an older ×स्खिद्,<sup>181</sup> and that is pro-

<sup>178</sup> Pahlavi word.

<sup>179</sup> Barth., Wb. 529.

<sup>180</sup> Ib. 444.

<sup>181</sup> Grass., Wb. 373f.

bably connected with the Av.  $\sqrt{\text{स्नान्}}^{152}$  The idea is the same as in RV., VI. 53. 7 (या रिख किक्किरा कृण पणौना हृदया कवे).

*Nairiyosang :*

विना व्यस्मान् [ व्यस्माकं ] बाधाकराणां बाधां विना मनश्च कुरु<sup>153</sup> कष्टं वासयताम्<sup>154</sup> ...अस्ति मनुष्यः । (पापकारौ) । गृह्णाण तस्य पादयोः प्राणम् । प्रकृष्टं तस्य चैतन्यं परिवर्तय । भगं तस्य मनसः कुरु । ...॥

29.

मा ज्वरशरेन्द्र्य कर्तुया

मा \*जृताभ्याम् प्रतुयाः

मा गवरेन्द्र्य अद्रिष्टुतुया ।

मा \*ग्रामाभ्यां अभितुतुयाः ।

मा जौम् वरेनोद्भ्य अघिष्य

मा ज्ञाम् \*वेनात् अक्षिभ्याम्

मा गौम् वरेनोद्भ्य अघिष्य ।

मा गाम् \*वेनात् अक्षिभ्याम् ।

यो अरेनङ्घ्रिहति नो मनो

य \*एनस्यति नो मनः

यो अरेनङ्घ्रिहति नो कृच्छ्रं पम् ॥

य \*एनस्यति नः कृष्टम् ॥

Give not strength unto (his two) crooked-shanks, nor power grant unto (his two) grasping-paws; let him not view this earth with (his) eyeballs, let him not behold the creation with (his) eyeballs, who works harm (to) our mind, who does injury (to) our body.

\*जृताभ्याम्—The Av. word ज्वरश is a दरेव-word and means “leg”. The word is really a participle (past) of  $\sqrt{\text{ज्वर्}} (जृ, जर्)$ , to be crooked. Hence the word may be translated “crooked-shanks”.

\*ग्रामाभ्याम्—The word ग्राम is found in Veda in the sense of grasping or snatching as in the compound ग्रावग्रामः found in RV., I. 162. 5 in the sense of “he (sc. सोम) who holds the pressing stones”. I have taken the word in the दरेव-sense of “grasping-paws”, because the word गव is a दरेव-word in Av. The dropping of a र् is sometimes found in Av. under certain conditions especially with a long vowel<sup>155</sup> (cf. वहिका verse 32). Frachtenberg<sup>156</sup> connects this गव with Av.  $\sqrt{\text{गव्}}$  to walk, to hasten, (cf. Skt. जवते). Hence गव would mean really the foot and is used for “hand” because “only animals walk on their hands”.

<sup>152</sup> Barth., Wb. 1387.

<sup>153</sup> Construe विना. कुरु, render futile.

<sup>154</sup> Those who cause us to dwell in misery (Bharueha, op. cit., note 69).

<sup>155</sup> Reichelt, *Avest. Elementarbuch*, § 106.

<sup>156</sup> *Spiegel Memorial Volume*, pp. 279f.



वेनात्—The Av. √वरेन् (Skt. वेन्) means to see; cf. Pers. بین, (bin).

\*रुनस्यति—Injures.

*Nairyosang* :

मा पादाभ्यां प्रपतयताम् । मा पाणिभ्यां अधिकं शक्नोतु । मा जगतौ विलोकयतु  
अस्त्रिभ्याम् ।... । यो देष्टि नः कलेवरम् ॥

30.

पइति अगोइश् जइरितहे  
सिमहे वीषो-वरेपहे ।  
केह्पेम् नाघेसाइ अघणे  
हउम आइरे वदरे जइति ।  
पइति गधहे वीवरैज्दवतो  
रुवौश्यतो जकरानो ।  
केह्पेम् नाघेसाइ अघणे  
हउम आइरे वदरे जइति ॥

प्रति अहेः हरितस्य  
\*शिमस्य विष-वापस्य ।  
रूपम् \*नयमने ऋतावने  
सोम हरे वधर् \*जधि ।  
प्रति गधस्य विरुक्तवतः  
\*कविध्यतः \*जाहृणान[स्य] ।  
रूपम् \*नयमने ऋतावने  
सोम हरे वधर् \*जधि ॥

Against the serpent, green, dreadful (and) poison-breathing, smite, O golden Haoma, (thy) weapon for protecting the body of the righteous. Against the murderer, acting contrary (to the Law), blood-thirsty (and) fuming, smite, O golden Haoma, (thy) weapon for protecting the body of the righteous.

प्रति—In the Veda it takes the ablative when it means “against”.<sup>187</sup>

\*शिमस्य—The word in Av. means “horrible” or “dreadful.” The word by itself is not known in Veda but we have शिमौवत् (powerful) e.g. RV., X. 38. 1 (अस्मिन्न इन्द्र एतस्यौ यशस्यति शिमौ वति क्रन्दन्ति प्राव सातथे) where the word might also mean “dreadful” or “awe-inspiring”. The name शिमिदा is found in AV., IV. 25. 4, as that of a wicked woman. शिम्य is also found in the sense of “wicked” or “inimical” RV., I. 100. 18 (दस्युश्चिम्न्यं च... हत्वा) and RV., VII. 18. 5 (शर्धन्तं शिम्युम्). We also find the adj. अशिमिदा (not inimical, non-destructive) in RV., VII. 50. 4 (सर्वा नद्यो अशिमिदा भवन्तु).

\*नयमने—For the protection of. √नष् (to attain)<sup>188</sup> + मन् suffix.<sup>189</sup>

ऋतावने—The dat. instead of gen. by case-attraction.

वधर्—The word is used in the sense of a weapon in the Veda, e.g. RV., VIII. 24. 27 (वधर्दासस्य तुविष्टम् नोनमः)<sup>(10)</sup>.

\*जघि = जहि.

विद्वत्तवतः—In Skt. "abandoned". The Av. meaning is perhaps connected "acting against (the Law)". Both are from वि + √दृच्.

\*क्रविष्यतः—Blood-thirsty. The word क्रविष्यु is found in RV., X. 87. 5 (क्रव्यात्क्रविष्युर्वि चिगेतु रुक्मम्).

\*जाह्वानस्य—On the analogy of जाह्वान (intensive participle) which is found in RV., I. 101. 2 (जाह्वानेन मन्यतां).

*Nairyosang :*

उपरि अहौ लोहिते भयंकरे विधावाते । कलेवरं विनाशयति पुण्यात्मनो ह्रम  
उवर्गम प्रकाशय विधातम् । (किल उपायं कथय) । उपरि दृष्टंसे विच्छिन्नकर्मणि  
केदकर्तारि पौडयितारि ।...

31.

पइति मन्वेहे इवतो

प्रति मर्त्यस्य द्रवतः

सास्तशं अइति-वोइतदयत्तहे

शास्तुः \*अभिवेजयतः कमूर्धानम् ।

कमेरेधम् ।

केहर्पेम् नाशेन्नाइ अवणे

कृपम् \*नश्मने ऋतावने

हणम जाइरे वदरे जइति ।

सोम हरे वधर् \*जघि ।

पइति अघे-मणवे अनघणो

प्रति \*ऋतमोघस्य अन्तवतः

अजम्-मूचो अइण्हो दरेनयो ।

\*असुंमूचः अस्या \*ध्यानायाः ।

मास-गच दथानहे

\*मनो- वचो दधानस्य

नोइन् श्यण्नाइश् अपयत्तहे ।

नेत् चौलिः आपयतः ।

केहर्पेम् नाशेन्नाइ अवणे

कृपम् \*नश्मने ऋतावने

हणम जाइरे वदरे जइति ॥

सोम हरे वधर् \*जघि ॥

Against the unbelieving mortal, the oppressor (proudly) raising up (his) wicked head, smite, O golden Haoma, (thy) weapon for protecting the body of the righteous. Against the unrighteous distorter of Truth, the soul-destroyer, (who though) bearing in mind the commandments of this (true) religion, (still) never applies (them) in his actions, (against



such an one) smite, O golden Haoma, (thy) weapon for protecting the body of the righteous.

शास्त्रः—Used in a bad sense; cf. verse 18 above.

\*अभिवेजयतः—The Av. word occurs only here. Barth. takes it as a pres. participle of वोइक्दा (to smite, to lift up)<sup>191</sup> with अइडि, taking कर्मिरेधम् as its object, and translates “(proudly) holding up his (wicked) head”. The compound root वोइक्दा<sup>191</sup> is from √वोइङ् (= विञ्, वेञ्) + √दा(धा). The Vedic word अभिवेग<sup>192</sup> in RV., X. 27. 1 is also a connected word.

\*असुंष्टवः—Soul-destroyer.

\*मनो...दधानस्य—Bearing in mind. The Av. word is from the compound root मॉस्दा (= मन् + दा) and I have ventured to make a compound verb \*मनोधा, though such a form as a verb is not used in Sanskrit.<sup>193</sup> But we get the form मनोष्टत् in RV., III. 38. 2 (इनोत् एच्छु जनिमा कवीनां मनोष्टतः सुकृतस्तत्तु याम्). The separation of the component parts of such a compound form is paralleled in Skt. in RV., II. 12.5 (अदस्मै घत्त).

चौनेः—The word is found in the sense of “strong action” of gods, men or demons,<sup>194</sup> e.g. RV., VIII. 16. 6 (तमिच्छौनेरायं नितु तं हृतेभिश्चर्षयः).

आपयतः—Present participle of the causal of √आप्, to reach, to obtain.<sup>195</sup> The meaning is “applying”, lit. “causing to attain to (the perfection of the Law)”.

*Nairiyosang :*

उपरि मनुष्यस्य दुर्गतिमतो अन्यायिनः अधिकनिन्दादातुर्मस्तके ।...। उपरि व्याभोगे<sup>197</sup> अमुक्तात्मनि सुवनविनाशके अस्याः दोनेः मनोवचोदातरि<sup>198</sup> न कर्मणा परिप्राप्ते । ( किल मन्वते यद् ब्रवीमि करोमि वा न करोमि ) ।...

<sup>191</sup> Wb. 1574.

<sup>192</sup> Cf. यइक्दा in verse 1.

<sup>193</sup> Griffith translates this by “determination”.

<sup>194</sup> At least not with धा, except यदुधा. With ह such forms are found in Skt. (Grass., Wb. 334; Whit. §§ 1078—1079 and 1090ff.)

<sup>195</sup> Grass., Wb. 460.

<sup>196</sup> Barth., Wb. 70ff. He says in a note (5) that the participle is thematic, i.e. ends in च्, irregularly.

<sup>197</sup> See verse 18, above; also footnote 99. The word is spelt differently in the two places as may be noticed.

<sup>198</sup> Nair. evidently takes मॉस्-वचो to be म् वच्. Kan. also makes a similar suggestion.

32.

पइति जहिकयाइ यातुमइत्याइ  
मउधनो-कइर्याइ उपस्ता-वइर्याइ ।

वेइहे करकरवइति मनो  
यथ अउरम् वातो-सुतम् ।

कहर्पेम् नाशेसाइ अथउने  
हउम जाइरे वदरे जइधि ।

(यत्-हे) कहर्पेम् नाशेसाइ अथउने  
हउम जाइरे वदरे जइधि ॥

प्रति \*हसिकायै यातुमत्यै  
मोदनकर्यै उपस्थभर्यै

यस्याः प्रप्रवति मनो  
यथा अभम् वातसूतम् ।

कृपम् \*नभ्मने कृतावने  
सोम हरे वधर् \*जधि ।

(यदस्याः) कृपम् \*नभ्मने कृतावने  
सोम हरे वधर् \*जधि ॥

Against the wicked woman, full of wiles, voluptuous (and) lustful, whose mind tosses about like a wind-driven cloud, smite, O golden Haoma, (thy) weapon for protecting the body of the righteous; indeed (against) her do thou smite, O golden Haoma, (thy) weapon for protecting the body of the righteous.

\*हसिकायै—Barth.<sup>199</sup> connects this with the Vedic हस used in RV., I. 124. 7 (जायेव पत्यं उभृतौ सुवासं उवा हस्येव नि रिणौति अप्सः), where the word means "smiling". The Av. word is degraded in sense to mean "smiling wantonly", hence a वेष्ट्या. The corresponding good word is नाइरौ (नारौ). For the dropping of the र्, see above गव in verse 29. Pt. Vidhuśekhara suggests the rendering जसिका from √जस् to go<sup>200</sup> and compares the word इत्वरौ.<sup>201</sup>

यातुमत्यै—The word is used in RV., I. 133. 2 and 3.

मोदनकर्यै—Dat. sg. of °करि. Used in a bad sense here.

उपस्थभर्यै—Dat. sg. of °भरि. Cf. सहोभरि (strength-bringing) in RV., V. 44. 3 (स<sup>202</sup> होता सहोभरिः). Barth. for an unknown reason translates this word, "—i— bringing".<sup>203</sup>

प्रप्रवति—Intensive of √प्र.

वातसूतम्—From √सृ, to set in motion. Cf. RV., X. 68. 5 (हृष्यति नुमृष्या वलस्याभमिव वात आ चक्र आ गाः)

Note the repetition of the last two *pādas* to mark the close of a hymn.

<sup>199</sup> Wb. 606.

<sup>200</sup> Nighantu II. 14.

<sup>201</sup> Amara, II. 6. 10.

<sup>202</sup> Sc. जग्मि

<sup>203</sup> Wb. 397.



*Nairiyosang :*

तपरि वेश्यायां शाकिन्यां मंदत्वं कुर्वाणायाम् ।...। प्रतिपक्षत्वं<sup>204</sup> बिम्बाणायाम् ।  
( किल रक्षां पापकर्मिणां कुरुते ) । वस्याः प्रस्फुरति मनः यथा व्यभं वातोत्सारितम् ।...

<sup>204</sup> This strange rendering of Nair is due to misreading the Pahlavi, which (as Barth. notes, loc. cit.), may be read *upast-i-burtār* or *panāh-i-burtār* (giving protection).

## ORIGINS OF INDIAN CIVILISATION.

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It appears to be popularly believed that India owes its civilization to a body of invaders, termed Aryans, who brought the Sanskrit language and the earliest Vedic hymns into India from some country to the north-west. This theory appears to have originated from the deep impression made upon western students by the discovery of Sanskrit literature when they first came into contact with it. There has followed the curious theory which Max Müller did so much to popularise, although he finally recanted it, that the kinship between the various Indo-Germanic languages indicated a common *racial* origin among the people who speak such languages, and that there was an ancient Aryan race which spread from some centre either in Western Asia or in Europe, over a vast area reaching from the shores of the Atlantic to those of the Bay of Bengal, and in more recent years, through European emigration, to all parts of the world. It is now universally recognised among scholars that language is no test of race, that there never was an Aryan race in the extended significance in which that term was used, and, more particularly, that the Nordic race which predominates in North-Western Europe originated in the area where it is still dominant, i.e. round the shores of the North Sea. It is also extremely probable that the Indo-Germanic languages which the people of the Nordic race now speak were borrowed by them at some ancient period from peoples living further to the east, and that their original languages have disappeared without trace.

Nevertheless that part of the theory which attributes Indian civilisation to the Sanskrit-speaking immigrants still holds its place in practically all books dealing with early Indian History, with a resulting tendency to regard Dravidian peoples as an inferior race. So far as race is concerned, there is, I believe, a practical unanimity among anthropologists to the effect that the Tamils, Telugus, Malayalis and Canarose are a branch of the great Mediterranean race, marked by slight build, orthognathous faces, black hair, dark eyes, and narrow



skulls; the race which gave the world Egyptian and Cretan culture, which was probably responsible mainly for Babylonian culture also and which to-day contributes the largest element to the population of Italy, Spain, and France, and enters very largely into the racial make-up of the British Isles. There, however, remains the question, a most interesting question which appears to me to have practically escaped attention, to what extent this Dravidian or Mediterranean race which laid the foundations of European civilisation, also contributed to the ancient civilization of India.

My first suspicions with regard to the theory of the Aryan origin of Indian culture were roused by a cursory study of Tamil grammar. We have here a language-system structurally entirely alien from the Indo-Germanic languages, one which belongs to a more ancient type of language, for the study of inflections in the Indo-Germanic languages shows that these are the degenerate remains of separable additions to roots or stems, and in Tamil such linguistic decay has not taken place. The fact that present day spoken and literary Tamil perpetuates a much more ancient stage in the evolution of language than that represented by even the most ancient Sanskrit seems to suggest that the Tamil language became fixed in its literary character at an extraordinarily ancient date, and points to an extraordinarily ancient Dravidic civilisation. Then again the wonderfully logical and subtle character of the language is such as to arouse the admiration of any student. Thus, for example, I do not suppose any other language could be found with so complete and scientific a system for expressing all the possible shades of meaning which can be given to a statement when turned into the interrogative or negative form. This indicates that the ancient Dravidic culture was of a very advanced character.

When I first arrived in Madras I put my suspicions to a test on meeting the architect, Mr. H. V. Lanchester. I asked him how the native architecture of South India compared with that of North India, and he replied that South Indian architecture was vastly superior. I asked him whether South Indian architecture appeared to him to be to have been evolved locally, or to be the result of the action of foreign influences; and he replied that he was confident that it was a local evolution. I asked him if this was consistent with the theory that civilisation entered India from the north and he answered that it was difficult to reconcile the facts with such a theory.

From time to time I have discovered other indications suggesting that South Indian Dravidian civilisation is of independent growth, or at least that it owed little or nothing to the Sanskrit-speaking conquerors from the north. It would seem indeed as though the people who chanted the *Rg Veda* were only in a pastoral stage of civilisation, which itself indicates a borrowed and not an evolved culture, so that they probably had acquired what culture they possessed by direct or indirect contact with Babylonia; but that the Dravidian population they found established in India had developed agriculture, trade, manufacture, and a philosophy of religion, and even very ancient contact by sea with other pioneers of civilisation. Thus, for example, we have the wonderful discovery in the Hyderabad urns of pottery with inscriptions similar to those used by the ancient Cretans in that period of pre-Homeric civilisation, which Sir Arthur Evans has termed "Minoan." Then Logan in his *Malabar* mentions the existence of a little island of the West Coast, which has its own numerical system and counts not by tens but by twelves. This appears to me to be one of the most curious anthropological facts ever discovered, for counting in twelves, if we could attain it now, would represent a tremendous triumph of reason and science over ancient habit and tradition. The people who originated a duodecimal system must have been people of very high culture, and though the duodecimal system merely lingers on in this isolated spot as a historical survival it points to a very ancient connection by sea with some foreign centre of civilisation; and to be in contact with other countries by sea is itself an indication of culture. A somewhat similar indication is to be found in the megalithic remains in Cochin and other places recalling similar remains found in many other parts of Europe and Asia, the work of a long vanished race, but everywhere associated with sea-travelling and extraction of minerals.

But perhaps the most convincing and striking evidences of the antiquity of South Indian civilisation are comprised in the remains found in great burial urns of rough pottery in Tinnevely, and now stored in the Madras museum. These include ornaments of gold beaten out into very thin films and evidently intended to be worn by a priesthood upon the forehead. These are exactly similar to priestly gold ornaments discovered in Crete. There are a great number of votive offerings in bronze, which I presume must have been an imported metal. These reproduce the forms of various domestic animals, by far



the most common being the buffalo; but it is notable that there is no instance of a bull or a cow. Evidently the people who produced this peculiar form of art were not acquainted with the sacred animal of the Sanskrit Aryans. On the other hand, they must have been in touch with the bronze, using civilisation of Europe and Western Asia.

On the whole therefore it appears to me to be far more probable than otherwise that at the time of the Aryan incursions the earlier inhabitants of India had a more advanced civilisation than the invaders. The gradual triumph of Sanskrit over Dravidian languages is easily accounted for by the fact that the former are easier to learn than the latter. Hence we find that in the north of India Europeans use Hindustani in speaking to servants, but in Madras servants use English in speaking to their European employers. In either case the easier language is used in preference to the more difficult one. In the conflict between languages the more difficult language tends to become extinct.

But if the above hypotheses be accepted we then are called upon, to enquire with an open mind what contributions the ancient Dravidian culture has made to historic Indian civilisation. The answer I am disposed to give to this question is that Indian religion is essentially Dravidic. There appears to be no recognisable connection between the worship of Śiva and Viṣṇu according to the tenets of the Śaivite and the Vaiṣṇavite sects, with the worship of the gods of storm, rain, etc., which are hymned in the *Rg Veda*. If, on the other hand, we look for the origin of the existing sects in the traces of more ancient religions that we can find in any South Indian village, it is, I think, quite easy, to see the dominant facts in the evolution of Indian religious thought.

I would suggest that probably the most ancient of all the religions of India are those of which cobra worship is a typical example, namely the propitiation of formidable creatures about whose existence there is no doubt. From this beginning a great advance in religious thought appears to be embodied in the worship of the so-called village goddesses. These goddesses should not, I think, be regarded as many, but in all cases as but one all being local variations of Kālī or Durgā, who is also Diana of Ephesus, and many others. The thought behind the worship of Kālī is the realisation at once of the bounty and the cruelty of Nature, and the further realisation of Nature's fickleness and unaccountability, qualities which are naturally regarded as feminine. Then the

next stage in religious thought is that which is expressed in the worship of Ayanar. He, unlike the great goddess who expresses her wrath in famine, cholera, or small-pox, and who requires to be propitiated with countless bloody offerings of male buffaloes, rams and cocks, desires no sanguinary gifts. He is served by being provided with the horses of terra cotta or masonry whereon he rides round the village by night to drive away all malignant and hostile beings. The worship of Kāli, or Durgā, or Gangammā, and the worship of Ayanar, both appear to have originated in a period before the discovery of the fact of paternity and the physiology of generation. The discovery of this fact appears to have been made in India independently of its discovery elsewhere, and its realisation was evidently the most momentous event in the evolution of Indian thought and religion. The natural result was the worship of the God of Paternity, the Giver of Life, whose symbol is the *Līngam*, representing the male organ of generation, or the *Namam* representing the act of procreation, and whose name is Śiva among some people and Viṣṇu among others. For it was, I take it, the same thought process that created the god Śiva in the more southern country and the god Viṣṇu in the more northern.

The failure to recognise the antiquity of South Indian civilisation is due to the disappearance of its more ancient remains. This again is due to pure accident. Ancient South Indian writing was upon palm leaves, ancient South Indian architecture was of wood and other perishable materials. The former fact is sufficiently well known and needs no demonstration. Of the latter fact any one can be convinced by visiting, for example, the ancient city of Conjiveram. There are found the remains of some of the most ancient stone temples in South India. These are built of an untractable material, a very hard granitic stone, and are yet most elaborately carved and ornamented. It is a style of architectural work which could never have been evolved on such a material. Broad outlines and massive style are what characterise the native art evolved in working upon granite, as Egyptian remains show sufficiently clearly. No craftsmen would have attempted the ornate work found in Conjiveram if they had not previously evolved their methods and forms while working upon much more tractable material. These most ancient of the stone temples indicate a very long period of architectural evolution in which the material worked upon was wood. Those old wooden temples have perished, but many of them



were Śaivite, and the sites of these are still marked by the practically imperishable stone *lingams* which can be seen scattered over the paddy fields.

We are tempted to follow this line of speculation and ask whether it does not throw some new light upon the question of the origin of caste. Because the Sanskrit word for caste means colour, and for various other reasons, the commonly accepted explanation of caste is that it is the result of the super-imposition of one race over another, each conquering race trying to maintain, as far as possible, its social superiority and purity of blood. But it is a curious commentary on this theory that it is in South India, where the super-imposition of conquerors upon conquered is least important, and not in North India where it is most important, that caste reaches its fullest development. Is it not possible that the caste system has fundamentally an economic root, and it has to be accounted for by an early industrial specialisation, characterising the ancient civilisation of a tropical country? The physiological fact of tropical lands, that early maturity is the basis of the social fact of early marriage, and the continued rule of parents over their children after they have become parents themselves. In a civilised community where there is early marriage, parental affection naturally leads the parents to guide and control their children in their married relations, and to bring up sons after the father's profession. Hence the customs of hereditary occupations, marriage at puberty or earlier, and social caste observances, which are all inter-related. Where an indigenous caste system already exists it is natural for a conquering race to take advantage of it, obtaining recognition from the earlier inhabitants as a distinct caste, and claiming caste superiority.

I am not in this paper endeavouring to prove any conclusions, but merely to state hypotheses. It appears to me that the questions I have here raised should be faced, and the answers to them should be sought for by careful investigation, and not by bold and baseless assumption.<sup>1</sup>

<sup>1</sup> The reader is also referred to Mr. O. C. Ganguly's article "On some Iconographic Parallels" in Vol. III. (*Orientalia-Part I*) of this set—I. J. S. T.

OLD IRANIAN FORMS OF INVOCATION OF GOD.

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Ancient Persian writings began with some forms of invocation to God. All these forms meant to say that the writing was begun "with (or in) the name of God." In the *Ahura Mazda Yašt*, Zoroaster asked Ahura Mazda as to what part of the *māṅra* (मन्त्र) gave most courage, victory, etc. Ahura Mazda replied that it was the recital of his and his Amesā Spəntās' names that gave one courage, victory, etc. On being further asked as to his particular names which were most efficacious, Ahura Mazda gives his twenty names, which, if properly recited day and night may give one help and pleasure, (*avaṇya* (अवन्) and *rafnayha*). Ahura Mazda then gives about 54 more names, the recital of which may help a person in his difficulties. Among these, two are *Ahura* (the giver) and *Mazda* (the Omniscient), which two names joined have given us Ahura-Mazda, the Avestaic name of God.

All ancient Persian or Parsi writers follow, as it were, this injunction and give in the beginning the name of God as a form of invocation. All Parsee prayers in the Avesta language begin with an invocatory formula: *xšənaoθra Ahurahe Mazdā*, i.e. "for the pleasure of Ahura Mazda" or "may Ahura Mazda be pleased," followed by the recital of an *Ašəm Vohu* formula.

Following this injunction, all Pahlavi books have some kind of invocatory formulas. I give below a list of such formulas found in various Pahlavi books.

1. *Pavan shem-i Dātār Auharmazd.*

110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928,

i.e. In the name of the Creator Ohrmazd.

This is found in:—

(a) The *Bundehash*, Justi's text, (Der Bundehash), p. 1.





This is found in *Shatroiha-i Airan*, Dastur Jamaspji's text. Vide my translation, p. 51.

[illegible]

This is found in *Pand-nameh-i Dastur Ādarbād Maraspani*, Ervad Sheriarji's text and translation.

שני חזק חזק חזק

This is found in the Pahlavi Rivāyat accompanying the Dābistān-i Dīnek by Ervad Bamanji Naserwanji Dhabhar.

[illegible]

(This form is the Pāzand rendering of the above-mentioned formula *Pavān shem-i Yazdān*.)

This is found in the *Aogemadascâ*; the text reprinted in Bombay in 1891 from Dr. W. Geiger's text.

۱۰۸ و ۱۰۹

This is found in *Shikand-Gūmānik Vijār*, the Pazand-Sanskrit text by Dastur Hoshang Jamasp and Dr. West.

This Pahlavi formula has assumed in later Persian books the form of *ba nām-i Yazad* (بنام یزد), i.e. In the name of God. This form is often amplified as *بنام یزد بخشاینده بخشایزگر مهربان*, i.e. In the name of God the Giver, the Bountiful, the Merciful.





## ŚĀṆKARA'S COMMENTARIES ON THE UPANIṢADS.

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The object of the present paper is to show that the great Śāṅkarācārya cannot be held to be the author of all the commentaries of the Upaniṣads that carry his name. It is popularly believed that Śāṅkara, Rāmānuja and other ācāryas in their attempt to explain the प्रस्तावना, 'the Three Ways' (leading to the common destination, viz. ब्रह्मन्), i.e. बुद्धि, श्रुति, and स्मृति, have written commentaries on the ten principal Upaniṣads which are included in the बुद्धि. But this is contrary to the facts. For there are no commentaries by all the ācāryas on the Upaniṣads. The tradition may, however, be explained by saying that though there are no separate commentaries by all the ācāryas on the Upaniṣads a large number of passages or sentences of the latter have been quoted and dealt with by all of them in the course of their commentaries on the *Brahmasūtras*. But whatever may be the case we have strong reasons to believe that some of the commentaries of the Upaniṣads which are said to be the works of the great Śāṅkara are really not so, as will be evident in the course of this paper.

There are two commentaries on the *Kena Upaniṣad* called पदभाष्य 'Word Commentary,' and वाक्यभाष्य 'Sentence Commentary,' both said to be the productions of Śāṅkara. But nobody seems to have any explanation to offer as to why one of them should be called 'Word Commentary' and the other 'Sentence Commentary.' Both the works bear the same author's name, and as it is absurd to believe that one and the same person should indulge in the pleasure of writing two commentaries on the same work, an explanation has been sought for in vain in the assumption that it was owing to the desire of the author for dealing with the text in two different ways. But the internal evidence is strongly against it, for not only is the language in the two commentaries different but also the argument. Even the great Śāṅkara's well-known views are misrepresented in the 'Sentence Commentary.' We ask our readers to compare the two commentaries on



the *Kena*, IV. 7 (32), and they will be surprised to find how diametrically opposite they are to each other. The text of the Upaniṣad runs as follows:—

उपनिषदं भो ब्रूहोति ।

उक्ता त उपनिषद् । ब्राह्मी वाव त उपनिषदम् अन्नमेति । ३२ । ४ . ७ ।

The *Padabhāṣya* explains it thus:—

उपनिषदं रहस्यं यच्चिन्त्यं भो भगवन् ब्रूहोति । एवमुक्तवति शिष्ये व्याह व्याचार्यः—  
उक्ता अभिहिता ते तव उपनिषद् । का पुनः सेव्याह ब्राह्मी ब्रह्मणः परमात्मन इयं तां...  
उपनिषदम् अन्नम् इति । उक्तामेव परमात्मविद्याम् उपनिषदम् अन्नमेव वधारय-  
त्युत्तरार्थम् ।

But it is explained in the *Vākyabhāṣya* as follows:—

उपनिषदं भो ब्रूहीत्युक्तायामप्युपनिषदि शिष्येणोक्त व्याचार्य व्याह— उक्ता ते  
तुभ्यम् उपनिषद् आत्मोपासनं च । अथुना ब्राह्मी वाव ते तुभ्यं ब्रह्मणो ब्राह्मणजातेरुपनि-  
षदम् अन्नम् वक्ष्याम इत्यर्थः । वक्ष्यति हि । ब्राह्मी नोक्ता उक्ता त्वात्मोपनिषद् । तस्माद्  
भूताभिप्रियोऽन्नमेति शब्दः ।

The contradictory nature of these two explanations will be evident if the reader takes note of the different treatment of the words अन्नम् and ब्राह्मीम् in these different works. It will also be noticed that the explanation in the former is evidently correct and far better than in the latter.

Other evidences<sup>1</sup> bearing on the point are easy for any careful reader to come across if he will try to compare these two commentaries.<sup>2</sup>

I have also reason to believe that Śāṅkara was not the author of the commentary on the *Śvetāśvatara*. The style and the mode of interpretation are far different from and inferior to these in the commentary of the *Brahmasūtras*. The long extracts from the *Purāṇas* with which the *Śvetāśvatara* commentary is filled are never to be found in any commentary of Śāṅkara the authorship of which is beyond dispute.

<sup>1</sup> Such as divergent explanations (*Kena*, II. 1. 2), different readings of the text (thus in II. 2, the *Padabhāṣya* reads नान् while the *Vākyabhāṣya* has नान्), etc.

<sup>2</sup> It will be found in the "Proceedings of the first Oriental Conference" held at Poona (Nov. 1919), p. xcix, that Pandit Śrīdhara Śāstri Pāṭhaka has arrived at the same conclusion showing further that the 'Pada Commentary' is written by the celebrated Śāṅkara while the 'Sentence Commentary' is by one Vidyāśāṅkara who ascended the seat of the former.

The author of the commentary on the *Śvetāśvatara*<sup>3</sup> quotes a couplet from Gauḍapāda's *Kārikās* (III, 5) introducing it with the words तथाच गुरुशिष्यो गौडपादाचार्यः. It is well known that Gauḍapādācārya was the परमगुरु of Śaṅkara being the direct spiritual guide of Govinda Bhagavatpāda, whose disciple was our Śaṅkara. So it is expected that Śaṅkara would designate his spiritual ancestor by some honorific epithet such as भगवत् as he has actually done on the occasion of quoting Vyāsa<sup>4</sup> the गुरु of Śuka. Or possibly he would quote from him without the mention of his name as he has done twice in the commentary of the *Brahmasūtras*.<sup>5</sup>

Now as regards the commentary on the *Māṇḍūkya Upaniṣad* which also bears the name of Śaṅkara, it will appear from the following facts that it, too, is not a work of the great Śaṅkarācārya. The commentary begins with two verses of such inferior quality that they could never have been composed by Śaṅkara. These verses are in the form of मञ्जुश्लोका generally seen in comparatively modern works. And this book ends also with three verses of the same kind and quality, the last of which even contains grammatical inaccuracies.<sup>6</sup> The second of the opening verses is defective in its metre.<sup>7</sup> There is no salutatory verse in any of the authentic commentaries of Śaṅkara with the single exception<sup>8</sup> of the commentary on the *Taittiriya Upaniṣad* which has three such *śloka*s, but these, too, can hardly be considered as genuine. Following the example of ancient teachers Śaṅkara generally plunges at once into his subject without making salutation to any deity, not

<sup>3</sup> I. 8 (Ānandāśrama Press, 3rd ed., p. 30).

<sup>4</sup> तथा च परमगुरुमनुगतस्तु भगवतो व्यासस्य ।—Comm. on *Bṛhadāraṇyaka Up.*, I. 4. 10 (Ānandāśrama Press, 1891, p. 167); निश्चितमुक्तं व्यासेन वेदाचार्येण भगवता ।—Comm. on *Iśa Up.*, 2 (Ānandāśrama Press, 1912, p. 7).

<sup>5</sup> तथा च सम्प्रदायविदो वदन्ति, *Brahmasūtra*, I. 4. 14; अथोक्तं । वेदान्ताश्वसम्प्रदायविद्विराचार्यः, *Ibid*, II. 1. 9.

<sup>6</sup> The reading मञ्जोन्नयः cannot be defended. One may read here मञ्जुश्लोका, but in that case the metre breaks down. मञ्जुश्लोका may, however, be right. But the use of नमस्ये is grammatically not admissible the correct form being नमस्यामि.

<sup>7</sup> The first three lines of the stanza are in *Mandākrāntā* metre while the last one is in *Sragdharā*. Such mixture is not allowable.

<sup>8</sup> *Vivekaśūdhimāṇi* and other minor works which are generally ascribed to Śaṅkara are not here taken into consideration. For they have not yet been critically examined and it has not been conclusively proved that Śaṅkara was the author of them all. Nor can it be ascertained that he is the author of the commentary on the *Viṣṇusahasranāma* or *Sanatsujātiya*, or at any rate of the salutatory verses in the beginning of these.



even to Brahman or Paramātman. The commentaries of the *Bṛhad-āraṇyaka* and *Kaṭha* are opened with salutation to the ancient teachers or Rishis by whom the *Brahmavidyā* has been handed down, but even these have the appearance of being interpolations. The printed books or the manuscripts which bear these texts cannot be fully relied upon. When compared with the other colophons of Śaṅkara's works it will at once become evident that these could not be from his hand. He himself would never inscribe his name in his own work as परमहंस परित्राजकाचार्यशङ्करभगवतः कृतौ. These colophons were certainly added to the genuine ones by later hands, as for instance, in the commentaries of the *Bṛhad-āraṇyaka* and *Chândogya*.

It must also be taken into serious consideration that Śaṅkara has nowhere quoted *Māṇḍūkya*, even where it could serve his purpose, as for instance, in connection with the commentary on the passage, श्रीङ्कार एवेदं सर्वम् in the *Chândogya*, II. 23. 3 which entirely corresponds to सर्वमोङ्कार एव of the *Māṇḍūkya* I. Had Śaṅkara been the real author of the present commentary of the *Māṇḍūkya Upaniṣad* he could not have helped referring to it in his *Chândogya* commentary.

The first *Adhyāya* of the *Chândogya* is professedly an explanation (उपस्थाख्यानम्) of श्रीङ्कार. Had there been before Śaṅkara any other text dealing with the same subject\* he would naturally have made use of it. But in all probability the *Māṇḍūkya* itself was not written before or even in the time of Śaṅkara. This point has further been discussed in my forthcoming volume on the *Āgamaśāstrā of Gaudapāda*.

In the introductory part of the commentary of the *Māṇḍūkya* there occurs a line as follows: रोगनिश्चय रोगनिश्चयौ सख्यता तथा <sup>10</sup> दुःखादकस्य आत्मनो हितप्रपञ्चोपशमं सख्यता. In Vedānta and specially in Śaṅkara's philosophy आत्मा is आनन्दमय or आनन्दस्वरूप and never दुःखात्मा. Śaṅkara would certainly have expressed the same thought by some other word. Similarly the explanation of the word सर्वदुःखानाम् in the *Kārikā* I. 10, as

\* For, it is well known that *Māṇḍūkya* deals with श्रीङ्कार, beginning with श्रीमित्येतदक्षरमिदं सर्वं तस्योपस्थाख्यानं.... and ending in एवमोङ्कार आक्षेपं संविशत्यात्मनात्मानं य एव वेद, य एव वेद।

<sup>10</sup> This तथा (or तथैव) with MSS. घ, ङ, ज, ञ of the Ānandāśrama ed. 1911) is superfluous and cannot have been used by Śaṅkara. But in justice to its author it should be stated that the word तथा is actually not to be found in the original reading of the passage which has been entirely quoted in the commentary of the *Nṛsiṃhapūrvaśāstrī Upaniṣad* ascribed also to Śaṅkara. See p. 3, Ānandāśrama ed.

प्राज्ञतैजसविश्वलक्षणां as given in the commentary could never emanate from Śāṅkara. And, again, it is utterly strange for Śāṅkara to define his परमाद्यंतत्त्व as beyond the four points, viz. सत् 'existant,' असत् 'non-existent,' सदसत् 'existant and non-existent,' and असदसत् 'neither existent nor non-existent.' The *Māṇḍūkya* commentary (i.e. the commentary on both the *Māṇḍūkya Upaniṣad* and the *Kārikās* on it by Gauḍapāda) betrays such crudeness of thought and expression in its author that he could never be identified with the great Śāṅkarācārya. Detailed discussion will be found in my *Āgamaśāstra of Gauḍapāda* referred to above. The mere fact of Śāṅkara's name being in the colophons of different works must not lead us to assume their common authorship. For certainly there were more than one Śāṅkarācārya who were writers of Vedantic works. It appears to me to be certain that the author of the *Māṇḍūkya* commentary is different not only from the celebrated commentator of the *Brahmasūtras* but also from the commentator of the *Nṛsiṃhapūrvatāpanīya Upaniṣad*. The following are some of the reasons for this assertion.

There are numerous passages<sup>11</sup> common to both these works without any acknowledgement of debt in either of them. And yet it is not at all difficult to discover that it was the commentator of the *Nṛsiṃha* who quoted from that of the *Māṇḍūkya* and not vice versa. The grounds hereof are given below.

The introduction<sup>12</sup> contained in these two commentaries, almost identical in both of them, appears to be more relevant to the *Māṇḍūkya* than to the *Nṛsiṃha*. Certainly any attempt at explanation was needless such as was offered by the commentator of the *Nṛsiṃha* for stating first the सम्बन्ध 'relation,' अभिधेय 'subject,' and प्रयोजन 'object' of no

<sup>11</sup> (i) कथं पुनरोद्धारनिर्णयः . . . पदान् इति कर्मसाधनं पादग्रहः—*Māṇḍ.*, pp. 9-14 = *Nṛ.*, pp. 44-45 (Ānandāśrama ed., 1900 and 1896 respectively).

(ii) एष हि सत्कथावक्ता . . . सुतानामेष एव ।—*Māṇḍ.*, p. 24 = *Nṛ.*, p. 48.

(iii) सर्वेषु कारणेषु अभिधेयेषु . . . प्राग्बन्धनं हि सोम्य मन इति कुतः ।—*Māṇḍ.*, pp. 27-30 = *Nṛ.*, pp. 48-49.

See also the beginnings of both the commentaries.

<sup>12</sup> वेदान्तवाचस्पत्यभूतनिर्दिष्टं प्रकरणचतुष्टयं . . . अत एव न शक्यं सम्बन्धाभिधेयप्रयोजनानि वक्तव्यानि । यान्येव तु वेदान्तं सम्बन्धाभिधेयप्रयोजनानि तान्येवेष्ट भवितुमर्हन्ति । तथापि प्रकरणव्याचिख्यादुना संक्षेपतो वक्तव्यानि ॥ *Māṇḍ.*, p. 5.

And अतएव शक्यं सम्बन्धाभिधेयप्रयोजनानि न वक्तव्यानि । यान्येव तु उपनिषत्सम्बन्धाभिधेयप्रयोजनानि तान्येव उपनिषद्व्याचिख्यादुना संक्षेपतो वक्तव्यानि । *Nṛ.*, p. 3.



other work but the Upaniṣad under discussion. Nor is the author's use of the word संक्षेपतः 'briefly' at all appropriate; while, on the contrary, in the *Māṇḍūkya* commentary it really serves some important purpose. The *Māṇḍūkya* commentary nowhere mentions the name of the *Nṛsimha*, but on the other hand, the *Nṛsimha* commentary not only makes mention<sup>13</sup> of the *Māṇḍūkya Upaniṣad* but also attempts to harmonise<sup>14</sup> its own views with those expressed in its commentary. Sometimes it gives a meaning quite different from that given in the *Māṇḍūkya* commentary and offers the reason thereof.<sup>15</sup> If both the commentaries had been by the same author, the *Nṛsimha* or its commentary would also have been referred to in the commentary of the *Māṇḍūkya*. But the fact is otherwise.

Moreover, it appears from the commentary of the *Nṛsimha* that its author has taken the *Kārikās* of Gauḍapāda as a part of the original text of the *Māṇḍūkya* and not as a separate work based on the latter as it is generally known. In this it differs in all appearance from the author of the *Māṇḍūkya* commentary. The following lines from the commentary of the *Nṛsimha* (p. 48) in the course of discussing some readings of both the Upaniṣads deserve to be quoted in this connexion :

अत उर्ध्वं माण्डूक्य उक्त एवार्थे श्लोकान् पठित्वा तृतीयः पादः, एतस्मिंस्तपनीये तु तान् विहाय तृतीयः पादः ।

\* After this in the *Māṇḍūkya* on the very subject mentioned above, first some *ślokas* are read and then the तृतीयः पादः; but here in the *Tāpanīya* the तृतीयः पादः is read omitting them (i.e. the *ślokas*).<sup>1</sup>

These *ślokas* are nothing but Gauḍapāda's *Kārikās* beginning with चक्षिष्णो विभुर्विद्यः . . . (1), etc. It seems that the short sentences चक्षेते श्लोका भवन्ति, 'on this (subject) here are these (following) *ślokas* (*Māṇḍ.*, pp. 25, 46, 57, 61) introducing the *Kārikās* are wrongly taken by the author of the *Nṛsimha* commentary as forming the parts of the original Upaniṣad.<sup>16</sup> But it can easily be proved that the introductory sentences alluded to are really composed by the author of the *Kārikās*,

<sup>13</sup> *Nṛ. comm.*, p. 46, four times; ५. 48, once.

<sup>14</sup> *Nṛ. comm.*, p. 40: तन्मेवं सप्तान्वयानि . . . माण्डूक्योपनिषत्प्रथमविद्यायां व्याख्यानम् । and ननु यथा माण्डूक्ये वैश्वानरशब्दसामर्थ्यात् . . . व्याख्यानम् । See also the matter dealt with below.

<sup>15</sup> See the explanation of the words सप्तान्वय and एकोनविंशतिमुख, *Māṇḍ.*, p. 14; *Nṛ.*, p. 45.

<sup>16</sup> This question has been discussed more elaborately in my forthcoming work on the *Āgamaśāstra of Gauḍapāda*.

i.e. Gauḍapāda or by some other person. It may be noted here that some of the MSS.<sup>17</sup> of the commentary or its *tīkā* introduce the sentences saying अथ वार्तिककारोक्तं वाक्यम्. The *Vārtikakāra* mentioned here is no other than Gauḍapāda.

The *Nṛsiṃha* belongs to later *Upaniṣads* and is a Tāntric one mixed with Vedantic views. The author of its commentary is also the author of a Tantric book, *Prapañcāgamaiśāstra*, or *Prapañcasāra*, as he himself styles it in quoting it frequently in the former work, where he clearly states that it is his own writing.<sup>18</sup> This *Prapañcasāra* is still extant and its different editions are also available. Not less than six verses of this work have been quoted in the *Nṛsiṃha* commentary and they have all been traced and found in the former.<sup>19</sup> The *Nṛsiṃha* commentary has a strong flavour of Tantricism in it which is never found in the commentary of the *Māṇḍūkya*.

I shall show later on how defective is the commentator of the *Nṛsiṃha* in his knowledge of grammar, though the commentator of the *Māṇḍūkya* is not very far removed from him in this respect. But yet in the depth of ignorance in grammar the commentator of the *Nṛsiṃha* easily takes the first place. For not only he makes mistakes himself, but he also fails to detect them in others. As an instance, the following line which occurs in both the commentaries under review,<sup>20</sup> may be quoted : आत्मा परमायः सन् प्राणादि विकल्पस्यास्यदः। The word आस्यद is neuter and can never be used in the masculine. The commentator of the *Nṛsiṃha* has blindly quoted it and, as I am going to show, this is not unusual with him.

In language and in style the two commentaries are different and by far the superior one in this respect is the *Māṇḍūkya* commentary. In the commentary of the *Nṛsiṃha* the interpretations of the passages

<sup>17</sup> Viz. अ, म, उ of the Ānandāśrama ed.

<sup>18</sup> See *Nṛ.*, pp. 30, 33, 35, 37, 51 and 61.

<sup>19</sup> (i) *Nṛ.*, p. 30, हृदयं बुद्धिमयत्वात्. = *Prapa.*, (Vāṇīśilā Press) p. 64, VI. 7.

(ii) *Nṛ.*, p. 33, तृतीयत्वाच्चित्तोक्तस्य. = *Prapa.*, p. 64, VI. 8.

(iii) *Nṛ.*, p. 35, शिखा वेजः समुद्दिष्टम्. = *Prapa.*, 64, VI. 9.

(iv) *Nṛ.*, p. 37, कवचमद इत्यत्राद्. = *Prapa.*, 64, VI. 10.

(v) *Nṛ.*, p. 51, भूपराणु व्यावृत्तयः. = *Prapa.*, p. 417, XXVIII. 7. 9.

(vi) *Nṛ.*, p. 61, असुवासदिकी धातुः. = *Prapa.*, p. 64, VI. 12.

It is to be noted that as regards readings there is some difference between the works.

<sup>20</sup> *Māṇḍ.* p. 9, and *Nṛ.* p. 9.



common to both the *Upaniṣads* are too forced and far-fetched while in the former they are not so.

I have already alluded to the defective grammar in the commentary of the *Nṛsiṃha Upaniṣad*, to prove which let me give a list of words used by the author which are grammatically wrong. These words are taken from the *Prapañcasāra*, another work by the author of the *Nṛsiṃha* commentary, as we have seen above.

- (1) ऊनेत् (for ऊज्यात् which, too, is used, XVIII. 6) VII. 62, 66; XVII. 5; XVIII. 5, 19.<sup>21</sup>
- (2) प्रोक्षा (for प्रोक्ष) XVII. 11, 12; XIX. 10, 11.
- (3) वीष्मयित्वा (for वीष्म, XVII. 14) XVII. 13.
- (4) संगच्छेत् (for संगच्छेत्) XVII. 30.
- (5) अथोऽधोमध्य (for अथो अधो) XVII. 33.
- (6) लभेत् (for लभेत) XVII. 38.
- (7) कमलज ते (for कमलज तव) XXXIII. 62.
- (8) त्रिद्योतद् (for त्रिद्योतमान) XVIII. 4.
- (9) द्युतद् (for द्योतमान) XX. 46.
- (10) विभ्राजत् (for विभ्राजमान) X. 8.
- (11) लिङ्गताम् (for लौङ्ग or लौङ्गताम्) VII. 14.
- (12) जप्यात् (for जपेत्) VIII. 20.
- (13) जनिचौम् (for जनयिचौम्) II. 5.
- (14) मन्त्राणि<sup>22</sup> (for मन्त्रान्) I. 20.
- (15) लोका<sup>23</sup> (for लवणा) VII. 64, 65.
- (16) अच्युतकामिनि (for "कामिनौ) XX. 44.
- (17) सृष्टमरसति (for "स्रनौ) XX. 144.

As regards efficiency in the use of metres the author of the *Prapañcasāra* cannot be commended. He can hardly manipulate caesura or pause (यति) in his metres, especially in longer ones, such as *Śārdūlavikṛīḍita*, *Śtagdharā*, etc. His *Āryās* are also often defective going against the rules laid down for them.<sup>24</sup>

Thus it may be safely concluded that the great Śaṅkara must not be held responsible for the *Nṛsiṃha Upaniṣad* commentary and the

<sup>21</sup> This word which shows a Prākṛitism is found employed also in many Tantric works.

<sup>22</sup> Cf. आस्यद् (for आस्यदम्) referred to above.

<sup>23</sup> Indicating Prākṛitic influence

<sup>24</sup> See IV. 68, 69, 72; VII 79, 83.

*Prapañcāgamāśāstra* or *Prapañcasāra*. It has also been shown that the commentators of the *Māṇḍūkya* and *Nṛsiṃha Upaniṣads* are different persons and the commentator of the *Māṇḍūkya* cannot be our Śaṅkaracārya.

In support of the view that the commentaries on the *Māṇḍūkya* and *Nṛsiṃha Upaniṣads* were written by the same person, the following lines may be quoted from the *Nṛsiṃha* commentary :—

(i) नन्वेवं... वाक्यद्वयं माण्डूक्योपनिषत्प्रणवविद्यायां (*Māṇḍ.*, p. 14)

व्याख्यातम्, तथात्रापि कस्मान्न व्याख्यायते । *Nr.*, p. 46.

(ii) ननु यथा... माण्डूक्ये (pp. 17-18)... व्याख्यातम्, तथात्रापि व्याख्याय-  
ताम् । *Ibid.*

Here it may be argued that the subject of both the verbs व्याख्यातम् and व्याख्यायते in the first extract, and व्याख्यातम् and व्याख्यायताम् in the second is one and the same, and it refers to the commentator himself; thus proving that the authors of the two commentaries are identical. But at the same time it presents no difficulty whatever in construing the verbs व्याख्यातम् and व्याख्यायते (or व्याख्यायताम् as in the second passage) also with different nominatives or subjects. And in that case the sense of the sentence becomes as follows: "Why do you not explain the passage in the way in which it has been explained by one (i.e. the commentator of the *Māṇḍūkya*) in the *Māṇḍūkya*?" In face of the evidence against the identity of the two authors no other interpretation of the passages can reasonably be accepted.

The sentence, तत्रापि द्विवचनं पाठमेदं दृष्ट्वा व्याख्यानवसरे दर्शित एव (*Nr.*, p. 48), cannot refer to the *Māṇḍūkya* commentary where there is no variation of readings, but it must refer to the *Nṛsiṃha* commentary where we actually see the various readings only a few pages earlier (p. 46).

It follows, therefore, from what we have stated above that there are at least three different authors of the *Upaniṣad* commentaries who are all known by the name of Śaṅkara: first and foremost, the commentator of the *Brahmasūtras*, *Chāndogya*, *Bṛhadāraṇyaka*, *Gīta*, etc., second, the author of the *Māṇḍūkya* commentary, and the third, the commentator of the *Nṛsiṃhapūrvatīpinīya Upaniṣad*.

Though it has been proved that the authors of the *Vākyabhāṣya* of the *Kena Upaniṣad* and the commentary of the *Śvetāśvatara* are different from the great Śaṅkara, I am not yet in a position to say whether



they are one person or whether they may be identified with either of the commentators of the *Māṇḍūkya* or *Nṛsiṃhapūrvatāpaniya Upaniṣads*.

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## INTRODUCTION OF THE ALPHABET INTO TIBET.

MAHĀMAHOPĀDHYĀYA DR. SATISHCHANDRA VIDYABHÜSHANA,  
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The Tibetan alphabet consists of thirty letters as follows :—

ཀ	ཁ	ག	ང
ka	kha	ga	ña
ཅ	ཆ	ཇ	ཉ
cha	chha	ja	nya
ད	ཐ	ད	ན
ta	tha	da	na
པ	ཕ	བ	མ
pa	pha	ba	ma
ཅ	ཆ	ཇ	ཉ
tsa	tsha	dsa	wa
ཞ	ཟ	འ	ཡ
zha	za	ha	ya
ར	ལ	ཤ	ས
ra	la	sha	sa
	ཧ	ཨ	
	h'a	á	

These letters are traditionally known to have been introduced into Tibet by Sron-btsan-sgam-po, from Magadha, in the 7th century A.D. But some scholars doubt

(1) that India could have been the place of origin of the Tibetan alphabet ; and

<sup>1</sup> This was probably the last article written by the talented author, about a fortnight before his lamented and unexpected death in April 1920.—I.J.S.T.



(2) that the Tibstan alphabet could have been invented at so late a date. The first objection has been advanced by Dr. A. H. Francke and Dr. Hoernle, and the second objection by Sir M. Aurel Stein.

*The views of Dr. A. H. Francke and Dr. Hoernle.*

Dr. Hoernle states his own view as well as that of Dr. Francke as follows :—

“Dr. A. H. Francke, in an excellent article in the *Epigraphica Indica*, has shown that, so far as the country of origin of the alphabet is concerned that understanding is erroneous and that the country from which Sambhoṭa brought the knowledge of the alphabet to Tibet was really Kāshmira and, further, that there he had come into contact with a Brāhmaṇa from Khotan whom the Tibetan tradition calls *Li-byin* or ‘Blessing of Khotan’ and that that Brāhmaṇa taught him the alphabet of his own country. This, in effect, means that the alphabet, as introduced into Tibet, is the alphabet of Khotan, Li being the well known Tibetan name of Khotan. This is not the alphabet of India.”<sup>1</sup>

*Sir M. A. Stein's view.*

Sir M. A. Stein expresses his view as follows :—

“Seeing that by the evidence of our *Endere* text this script is shown to have always assumed in the eighth century that final form in which it continued to the present day, while the classical orthography, so intimately connected with it, is proved to have been at that time already archaic, it seems difficult to resist a doubt as to the correctness of the tradition which places the invention of both the Tibetan orthography and characters only about a century earlier.”<sup>2</sup>

*Dr. Waddell's view.*

I agree with Dr. L. A. Waddell that the Tibetan letters bear a strong family resemblance to the Kuṭila variety<sup>3</sup> of the Magadha alphabet of the 7th century A.D., e.g. Apsad Inscription of Ādityasena of Magadha.<sup>4</sup>

Dr. Waddell<sup>5</sup> further observes that the edicts prepared by the re-

<sup>1</sup> Hoernle, *Manuscript Remains of Eastern Turkestan*, General Introduction, pp. xvii-xviii.

<sup>2</sup> Stein, *Ancient Khotan*, p. 427.

<sup>3</sup> *J.R.A.S.*, 1900, pp. 946 ff.

<sup>4</sup> See Pl. xxviii of Fleet's *Corp. Ins. Ind.*

<sup>5</sup> *J.R.A.S.*, 1910, pp. 1251 ff.

actionary and revolutionary party present the archaic forms while the edicts which were prepared by the staff of scholarly Indian and Tibetan monks, under the orders of the king, Khri-Sroñ-lde-btsan, present remarkable classical purity in their orthography.

*My own view.*

My own view is given below with regard to these two points, viz. (1) the place of origin of the Tibetan alphabet; and (2) the antiquity of the Tibetan alphabet.

1. *Place of origin.*—Magadha is the place of origin of the Tibetan alphabet. When Tibet first emerges into the ken of history, we find one independent sovereign ruling over the whole country. Legends supply us with a fairly long list of kings of Tibet reaching back up to the mythical founder of the monarchy, Nya-khri-btsan-po, who is said to have lived about 416 B.C. The first king however of whom we know anything definite is Sroñ-btsan-sgam-po, who was born about 600 A.D., and is reported to have introduced Buddhism and the art of writing from India into Tibet and to have founded Lhasa in 639 A.D. Sroñ-btsan-sgam-po was a contemporary of the famous Chinese pilgrim Huen-thsang who travelled in India between 629 and 650 A.D. The principal wives of this king were the daughter of king Añśuvarman of Nepal and a lady called Kongjo, who was a daughter of the Emperor of China.

Having established matrimonial connections with Nepal, he sent his minister Thon-mi-sambhoṭa to Magadha to learn the *Nāgarī* character and the Sanskrit arts and sciences. Thon-mi-sambhoṭa returned about 647 A.D. and shaped the Tibetan character on the model of *Rtags-hjug*. He prepared the first Grammar of the Tibetan Language, divided into eight chapters of which two, namely *Sum-cu-pa* (30 letters) and *Rtags-hjug* (introduction to gender) have come down to us. Situ, a commentator on Thon-mi-sambhoṭa's Grammar, observes that Magadha was the place of origin of the Tibetan alphabet. Situ's remarks in Tibetan may be translated as follows:—

“In conformity with the prophecy of our Teacher contained in the *Mañjuśrīmūla tantra*, etc., there arose in the centre of Tibet a city named Lhasa where, during the time of king Harṣavardhana,<sup>1</sup> was born in a

<sup>1</sup> “Dharmapāla” stands for Harṣavardhana.



royal line of the Litsabyi race a great king named Sroñ-btsan-sgam-po, resplendent by renown as the sun. He received the three-fold title of *Sroñ* (straightener) on account of his controlling all bad people by the two customary laws,<sup>2</sup> *btsan* (strict) on account of his possessing the strength of administering the right law without partiality, and *sgam-po* (profound) on account of the depth of his mind not being measurable. He truly flourished as the glory of mankind under the distinguished name of Sroñ-btsan-sgam-po (the strict and profound straightener). His chief minister was widely known by the bright name of Thon-mi-sambhoṭa. He, through his special meditation and by order of the king succeeded in going to Magadha, the country of the noble, and propitiating Paṇḍita Deva-vidyā-simha and Brāhmaṇa Lipikara and others, learnt many esoteric and exoteric sciences. Wearing the necklace of learning he came back to Tibet and resided at the royal castle named *Skumkhar-ma-ru* where he shaped the Tibetan character after the model of the *nāgarī*.

Having pleased the king with stanzas of eulogy, he wrote successively eight treatises on Grammar. Just as a person lights a lamp in darkness he illuminated the first path for spreading in the north the Śāstra of Śākya. From the eight treatises on Grammar only two, viz. *Sumcu-pa* (grammar of thirty letters) and *Rtags-hjug* (introduction to gender) have come down to us. Many persons, wise and foolish, having undertaken to write commentaries on them, there grew up a series of books containing meanings different from one another. Nevertheless many persons of fine intellect, by the sharpness of the arrow of their learning, penetrated into the treatises and mastered their meanings. In the northern country, people in general, owing to the treatises having been damaged by fire and the commentaries that were extant having been incomplete, could not carry on their study from mere oral instruction. Though it is not easy for a person like me to write an accurate commentary, yet under the guidance of the people of precious intellect I venture to enter into the two most noble treatises to unfold their real meanings."

2. *The Age of the Tibetan Alphabet.*—*Da-drag-can* does not indicate antiquity. *Da-drag-can* is a term used for the *d* as a second final after *n*, *r*, and *l*, e.g. འཕྱུར་ན། གྲུང་། ལྷུང་།. Observing the total absence

<sup>2</sup> Spiritual and temporal.

of the *da-drag-can* in the Tibeto-Chinese treaty on the Rdo-ring Tablet at Lhasa, Barnett and Francke concluded that the reform in spelling had already commenced in A.D. 783, the date on which the treaty was inscribed. If the Tibetan alphabet had not been created long before A.D. 783 we could not have noticed the *da-drag-can* as an archaic form within so short an interval.

In reply we say that at all times Grammar allowed the *da-drag-can*, as well as the absence of it. Thon-mi-sambhoṭa is perfectly silent in the matter. He lays down:—

ཇེས་འཇུག་ཡི་གེ་བཅུ་པོ་ནི།

མིང་གང་གི་ནི་མཐར་ཐུར་བ།

དེ་ལ་ཨ་ཡི་བཞི་བ་ཐུར།

སྐར་བསྐྱེ་བར་ནི་ཤེས་པར་བྱ།

The ten suffix-letters suitably used after any syllable and with the fourth vowel joined, are to be known as *lar-du*, "the finishing letters," e.g. *rtag-go*, *bzan-no*, *yod-do*, *yin-no*, *sgrub-bo*, *bsam-mo*, *bya-ho*, *hgyur-ro*, *sel-lo*, *byas-so*.

The commentators supply *to*, *do* being changed into *to*, after syllables ending in *n*, *r* and *l*, which are of great strength and which have a second suffix; e.g. *bstand-to*, *gyurd-to*, *stsald-to*.

According to them the three forms—*zind-to*, *zin-to* and *zin-no*—are correct.

The Rdo-ring Tablet presents the third form while the inscriptions on the pillar of Victory at Potala<sup>9</sup> bear the first form. Formerly the first form was extensively used. So all the three forms may have been simultaneous. One form does not indicate greater antiquity than the other. In fact *all the three forms* were used in the seventh century A.D.

### *Semitic Influences.*

The Tibetan Alphabet exhibits Semitic influence as well. The *a* is included in *Kāli*, i.e. the K-series of thirty letters, while the *i*, *u*, *e*, and *o* may be joined with *a* as with *k*, etc. So the consonants to which the four vowel signs are joined are thirty. The commentator Situ remarks upon this as follows:—

<sup>9</sup> L. A. Waddell "Ancient Historical Edicts at Lhasa," *J.R.A.S.*, 1910, pp. 1251.



"The letter *a* must be included in *āli* which should consist of five signs viz. *a*, *i*, *u*, *e* and *o* and the *kāli* should consist of the remaining twenty-nine letters." In reply we say that in former times people occupying the rôle of the learned did not raise any objection to the letter *a* being included in the *kāli* group. We cannot deny the sound *a* inasmuch as it is impossible to pronounce a letter clearly unless the sound *a* is inherent in it. Without the sound *a* all letters are lifeless (སྲིག་མེད་). Now the letter producing the sound *a* cannot be included in the list of *āli* (the series of vowels) which performs a distinct function and produces sounds. It must be included in *kāli* or the special series of consonants inasmuch as the four signs of *āli* can be joined with *a* in the same way as with *k*, etc. In fact the so-called vowels (*i*, *u*, *e* and *o*) are mere *a* modified by means of any of the four signs on its head or at its foot. Therefore *a* is to be included in *kāli* (the series of consonants) which consists altogether of thirty letters.

*Gsal-byed* (གསལ་བྱེད་) are the thirty simple letters, viz. *k*, etc.; *hdogs-can* (འདོགས་ཅན་) are the consonants joined with any of the four vowel signs such as ཀི ཀུ ཀེ ཀོ ཇི ཇུ ཇེ ཇོ. These are like the Hebrew letters consisting merely of consonants with or without vowel signs. May not the Licchavi race to which Sroñ-btsan-rgam-po belonged, have been Semitic?

## THE DOCTRINE OF REVELATION IN THE R̥GVEDA.

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A careful study of the R̥gveda shows very clearly that the doctrine of Revelation was not unknown to the Vedic Ṛsis or seers. Though it is generally held that the doctrine of Revelation is of very late growth in the Vedic age, a glance at the following verses of the R̥gveda will convince any one that they very definitely presuppose a knowledge of that doctrine on the part of the seers of such hymns. For example one Rigvedic sentence runs thus: देवन् ब्रह्म गायन् (sing the hymn bestowed upon by God or the gods). This is not an accidental sentence of the R̥gveda, but it seems to contain a stereotyped idea embodying the opinion of the Vedic Ṛsis on the doctrine of revelation, for it occurs more than once in the R̥gveda.<sup>1</sup>

In the very third hymn of the R̥gveda, we come upon a passage which according to many Indian commentators refers to the doctrine of revelation. Though it is not very exact, still it is significant and so the passage may be quoted first.

चोदयित्री सृष्टानां चेतन्तौ मुमहौनाम् ।

यज्ञं दधे सरस्वती ॥<sup>2</sup>

‘Sarasvati, the sender of true and delightful speech, the inspirer of right knowledge, accepted our sacrifice.’

Here both Uvāṭa and Mahidhara observe (for the passage also occurs in the *Śukla Yajurveda*, which they comment upon) that the “true and delightful speech” (सृष्टम्) refers to the collection of Vedic hymns or in other words Sarasvati revealed the Vedic hymns to the Ṛsis.<sup>3</sup>

<sup>1</sup> I. 37. 4 and VIII. 32. 27.      <sup>2</sup> I. 3. 11.

<sup>3</sup> Cf. *Śukla Yajurveda*, XX. 85. बयौलक्ष्यस्य वाग्बिमयस्य चोदयित्रीत्यर्थः—Uvāṭa.  
वेदबयौलक्ष्यस्य वाग्बिमयस्य चोदयित्री—Mahidhara.



But there are other passages, which very clearly presuppose the doctrine and which are so precise that no doubts are possible

उप ते स्तोमान् पशूपा इवाकरम् \*

"I present to thee the glorifying hymns (bestowed upon us by thee), as a shepherd (returns his sheep to their owner)''.

This very clearly shows that the hymns were bodily derived from the gods and thus comes very close to the later doctrine of revelation.

यदा नः स्यूतावतः कर आदुर्ययास इत् \*

"When thou makest us possessed of true and delightful speech, thou art solicited with it''. (That is we pray to you by means of the prayer which you give to us).

उखा इव सूर्यो ज्योतिषा मूहो विश्वेयामिज्जन्तिता ब्रह्मणामसि \*

"In like manner as the sun, splendid by his radiance, generates the sunbeams, so art thou the generator of all prayers without exception."

Here we find that all the prayers or hymns without exception (observe the force of the particle इत्) are generated by Brahmanaspati.

In this way many other hymns may be quoted, which testify to the assertion made in the beginning of this note. But I shall not quote any more verses, I shall only refer to some other verses which speak in the same strain.

The verse VII. 66. 11 speaks of the holy text (the *Rks*) as established by the gods in the same way as the year, month, day and night are established by the gods.

The verse VIII. 75. 6, speaks of the eternity of the hymns and is quoted by Śābara Svāmin in his *Pūrva-mīmāṃsā-bhāṣya* to prove the eternity of the Vedic hymns.

The following verses from the tenth *maṇḍala* are also very significant; 28. 5; 88. 8; 98. 3 and 7; and others may be added as well.

\* I. 114. 9.

\* I. 82. 1.

\* II. 23. 2.





## ERRATA

To the Article on "The Eastern School of Prakrit  
Grammarians and Paisāci Prakrit."

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Page 127, line 1 : For *उचः* read *उच*.

„ 128, line 2 : For *पिचं* read *पिचसु*.

„ 128, last line of note 9 : For *बोचं* read *बोधं*.

„ 130, line 2 from below : For *मिसो दुवत* read  
*मि सोदुवत*.

„ 130, verse 20. It has been suggested to me that  
for *केरल-सूत्रं* we should read *केवल-सूत्रं*  
'only the thread.'

„ 140, lines 9 and 14 : Read *kāmākala*.

„ 140, lines 10 and 15 : Read *kāmākara*.

GEORGE A. GRIERSON.

## THE EASTERN SCHOOL OF PRĀKRIT GRAM- MARIANS AND PAIŚĀCĪ PRAKRIT.

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(With two Plates.)

The illustrious Auguste Barth, in a foot-note to one of his fascinating *Bulletins des Religions de l'Inde*,<sup>1</sup> quotes a Tibetan authority to the effect that, while the Sarvāstivādin Buddhists employed pure Sanskrit in their liturgy, the Mahāsāmghikas employed corrupt Sanskrit, the Mahāsammattiyas Apabhraṃśa, and the Sthaviras Paiśācī. To this Barth added the remark that by the last-named language was probably meant Pāli.

Quite independently, in an article on *The Home of Literary Pāli* in the R. G. Bhandarkar Commemoration Volume (p. 181). I myself suggested that a number of so-called Paiśācī dialects were probably only local varieties of Pāli. This would account for the presence in the western lists of such names as Bōṭa (Tibet), Pāṇḍya and Drāviḍa. I also remarked upon the obvious points of connexion between Paiśācī and Pāli, to which other scholars had previously drawn attention, and suggested as a probable explanation that Pāli,—a literary language based on Māgadhī Prakrit,—was much mixed with other forms of Indo-Aryan speech, and, in certain respects had drawn upon Paiśācī. I further pointed out that the Paiśācī influence could easily be accounted for by the fact that Takṣaśilā, the great Buddhist university, was situated in the country which was the home of the standard, Kaikōyī, Paiśācī; and drew a parallel with the growth, in Benares, of Hindī as a literary language, although its birth-place was the distant country in the neighbourhood of Delhi.

For the above reasons, I venture to think that Paiśācī Prakrit deserves more attention from scholars than it has hitherto received, and the present paper is offered as a contribution to the subject.

<sup>1</sup> *Collected Works*, Vol. II, p. 305, Note 1.



There were in India two schools of Prakrit grammarians, belonging to the West and to the East respectively. For shortness, we may call the former the school of Vālmīki,<sup>2</sup> and the latter the school of Vararuci. A collection of sūtras attributed to Vālmīki has been commented upon by Trivikrama in his *Prākṛta-vyākaraṇa*, by Lakṣmīdhara in his *Ṣaḍbhāṣā-candrikā*, and by Siṃharāja in his *Prākṛtarūpavatāra*. Following the same system, but with independent sūtras, is the well-known Prakrit Grammar of Hēmacandra. These are the principal writers of the western school. Hēmacandra does not mention who were his predecessors. Trivikrama refers to Hēmacandra as his chief authority,<sup>3</sup> and Lakṣmīdhara consulted the works of Trivikrama, Hēmacandra and Bhāmaha. Siṃharāja does not name former authors as having been consulted by him.

The eastern school is headed by Vararuci, whose *Prākṛtaprakāśa*, with Bhāmaha's commentary, is well known. Bhāmaha's is the only name common to the two schools, and, as he was a Kāśmīrī, he is outside both of them, and is used indifferently by either. Later writers of this school were Rāmaśarman Tarkavāgiśa, the author of the *Prākṛta-kalpataru*, and Mārkaṇḍeya Kavindra, the author of the *Prākṛta-sarvasva*. Rāmaśarman mentions as his source (Introduction verse 13) the works of Laṅkēśvara, who, according to Rājendralāla Mitra<sup>4</sup> was the author of a grammar entitled *Prākṛta-kāmadhēnu*,<sup>5</sup> and, under the name of Rāvaṇa, of a commentary thereon called *Prākṛta-laṅkēśvara*.<sup>6</sup> Mārkaṇḍeya was later than Rāmaśarman, and in his account of the dialects of Apabhraṃśa<sup>7</sup> he quotes him at length without naming him. He lived in Orissa, and in the preface of his grammar mentions as his predecessors and sources Śākalya, Bharata, Kōhala, Vararuci, Bhāmaha, Vasantarāja, 'and others.' About Śākalya and Kōhala, as authorities on Prakrit grammar, I can find no information except the few quota-

<sup>2</sup> Traditionally identified with the author of the Rāmāyaṇa. In his edition of the *Ṣaḍbhāṣā-candrikā*, Mr. Kamalaśaṅkara Prāpaśaṅkara Trivēdī has shown clearly that this cannot have been the case.

<sup>3</sup> Pischel, *Prakrit Grammar*, § 38.

<sup>4</sup> *Notices of Sanskrit Manuscripts*, Vol. IX, Nos. 3157, 3158.

<sup>5</sup> Note the correspondence of titles, — *kāmadhēnu* and *-kalpataru*.

<sup>6</sup> It is greatly to be regretted that these manuscripts, of which full descriptions are given in the *Notices*, cannot now be traced. They are of importance for the history of Prakrit studies in Bengal, and I would urge that those who are more fortunately situated than I am should endeavour to find their present possessors.

<sup>7</sup> P. 122 of the printed edition.

tions made by Mārkaṇḍeya. Bharata, of course, is well known. Vasantarāja was the author of the *Prākṛta-saṃjīvanī*, a commentary on Vararuci's *Prākṛta-prakāśa*. He is quoted not only by Mārkaṇḍeya, but also, according to Aufrecht,<sup>5</sup> by Vasudēva in his commentary on the *Karpūra-maṇjarī*. So far, therefore, as we can say for certain, we can trace the pedigree of the eastern school from Vararuci, through Laṅkēśvara and Rāmaśarman, to Mārkaṇḍeya.

The two schools of Vālmiki and of Vararuci differ from each other in several respects. Putting minor points out of consideration, their *gaṇas* rarely agree, and, above all, their accounts of Paiśācī Prakrit are mutually inconsistent. In fact, the Paiśācī of Vālmiki is not the same language as that of Vararuci. The Vālmiki sūtras describe a form of speech in which the only sonant mute that is universally hardened is *d*. According to the eastern school, *all* sonant mutes are hardened. It is true that the Vālmiki school does also describe the Vararuci Paiśācī, but it does so under another name,—*Cūlikā-paiśācika*,—and devotes only three sūtras to it. In other words, the Vālmiki school has its own Paiśācī, and treats the Vararuci Paiśācī as an insignificant variety; while the Vararuci school has its own Paiśācī, with seven different dialects, none of which agrees with the Paiśācī described by the westerners.

Hēmacandra, in his account of the Vālmiki Paiśācī, gives a large number of examples, but, *more suo*, does not mention the source or sources whence they are taken. Various scholars<sup>6</sup> have suggested that these were extracts from the famous, lost, *Bṛhatkathā*. This, however, is a supposition and nothing more, and Indian authorities are silent on the point. On the other hand, the only certain passage of the *Bṛhatkathā* that we possess is quoted by Mārkaṇḍeya<sup>10</sup> as an example of the Paiśācī described by the easterners, and of the two words there given one is wrong according to western teaching. We are thus driven to one of two alternatives. In one, we must assume that the eastern and the western Paiśācī are identical. In that case one of the two accounts must be wrong. They cannot both be right. In the other alternative, the examples given by Hēmacandra cannot have been

<sup>5</sup> *Catalogus Catalogorum*, p. 360.

<sup>6</sup> E.g. Pischel, *Prakrit Grammar*, § 27.

<sup>10</sup> xix, 9, *kupaci* for *kvacit*. The change of *v(b)* to *p* is directly contrary to the teaching of the Vālmiki sūtras and of Hēmacandra.



taken from the *Bṛhatkathā*, for that work can hardly have been written in two different dialects of Paisācī.

In one respect the eastern grammarians are superior to those of the West. All our extant grammars of either school, except that of Vararuci, were written when Prakrit was a dead language. Hēmacandra belonged to the 12th century, and Lakṣmīdhara and Sīmharāja were much later. Rāmaśarman and Mārkaṇḍeya probably both belonged to the 17th century. While, no doubt, these authors had tradition to help them, the only real authorities for their rules, so far as they added to the rules of Vararuci and other old grammarians whose works had been lost, were Prakrit works, then surviving, by authors long since dead. By analyzing the forms contained in these works they formed their rules. Hēmacandra and the author of the Vālmiki sūtras did this most successfully, though, in doing so they often mixed up different dialects in great confusion. They got together an enormous number of grammatical forms, discovered a system under which they could be arranged, and wrote their grammars. But very rarely does Hēmacandra or, say, Lakṣmīdhara mention the sources from which he collected the words given by him in support of his rules. On the other hand, the authors of the Vararuci school, Rāmaśarman and Mārkaṇḍeya, are most careful to quote their authorities, and, when any unusual form occurs, they give the passage in which it is to be found, and name the author. The principal works from which they quote are the usual plays, Hāla's *Saptasatikā*, Pravara-sēna's *Setubandha*, Vākpati's *Gaūḍavahō* (including quotations from the lost books), and Rāja śekhara's *Karpūra-mañjarī*; but many other works, now extant or non-extant, are drawn upon by them and named, and owing to this scholarly carefulness we possess authentic and precious fragments of works, such as the *Bṛhatkathā* already mentioned, which have long been lost to modern readers.

It has often been urged to me, when I have quoted Mārkaṇḍeya's authority against that of Hēmacandra, that the former was a late writer, and therefore of little consequence. No other objection could have been so unfair. It is true that he lived five centuries after Hēmacandra, but that is a fact of no importance in regard to the comparative correctness of their respective works. A still later writer than Mārkaṇḍeya was Professor Pischel, and the same opponent who objects to the one will quote the other as infallible. It is not a question of

date but of sources and of critical acumen. As already said, both Hēmacandra and Mārkaṇḍēya were dealing with what was to each a dead language. They had the same sources of inspiration,—the manuscripts of Prakrit works,—and each used these sources to the best of his ability. If date were a relevant point in such a matter, then the Latin grammars written at the present day would be of no value as compared with those written in the days of Henry VIII. If the manuscripts used by Hēmacandra and Mārkaṇḍēya had all survived to the present day, it would be quite possible for some great scholar of the twentieth century to write a new grammar still more authoritative and more accurate than that of either of the two authors whom we have been considering. The only extant grammarian whom we can assume to have been living when Prakrit was a spoken language was Vararuci, and he was an Easterner.

Of the eastern grammarians whose works are available, Vararuci is familiar to all students. His account of Paiśācī differs from that of the other two in regard to the treatment of sonant consonants. According to them, these are always hardened, but Vararuci (x, 3) excepts those which are initial or which happen to be members of a conjunct. Thus, while Rāmaśarman and Mārkaṇḍēya would write *kakana* for *gaḡana*, and *kaṅkā* for *gaṅgā*, Vararuci would write *gakana* and *gaṅgā*. In this, his Paiśācī agrees with a sub-variety of Cūlikā-paiśācikā mentioned in a single sūtra of the Westerners as taught by some authorities.

Mārkaṇḍēya's grammar is available in the excellent printed edition of Bhaṭṭanātha Svāmin, published in Vizagapatam in the *Grantha-pradarśanī* series. I have also, myself, been able to select variant readings of the text from five different MSS. The state of affairs regarding Rāmaśarman's *Prākṛta-kalpataru* is very different. So far as I know, our sole authority is one MS. (No. 1106) in the India Office Library, written in the Bengali character. It was long ago described by Lassen,<sup>11</sup> but his account is incomplete, partly owing to the corrupt nature of the contents, and partly because he did not notice that several pages had been misplaced. Since Lassen's time, much progress has been made in our knowledge of Prakrit, and in the following pages

<sup>11</sup> *Institutiones Linguae Pracriticae*, pp. 106f. and Excursus I. On Plates I and II will be found slightly reduced facsimiles of the four pages of the manuscript which contain the portion dealing with Paiśācika.



I attempt to transcribe those portions of the MS. which relate to Paisāci Prakrit, or, as Rāmaśarman calls it 'Paiśācika.' The task has been by no means easy. The old Bengali characters are difficult to read, and, in places, the text is atrociously corrupt. In those parts which the author had in common with Mārkaṇḍeya, I had the latter's grammar as a guide and check. For the rest I gratefully acknowledge the kind help which I have received from Dr. Thomas, the Librarian of the India Office, and from Dr. Sunīti Kumār Chatterji, whose presence in London gave me a fortunate opportunity of availing myself of his accurate scholarship and of his familiarity with old Bengali script. I desire to emphasize my indebtedness to these two gentlemen, as, without their help, I should not have ventured to write this paper.

The *Prākṛta-kalpataru*, or 'Wishing-tree of Prakrit' is divided into three *Śākhās*, or 'Branches.' Each *Śākhā* is again divided into so many *Stabakas*, or 'Cluster's,' and each *Stabaka* into so many *Kuṣumas*, or 'Flowers,' i.e. verses or paragraphs. The body of the work is mainly in the Upajāti metre, but other metres are also common. Occasionally a prose commentary is added to a verse. This is most frequent in the earlier *śākhās*, where each verse has its commentary, with numerous examples. In the later portions of the work, the commentary is much more rare, so that in the final *stabaka* of the third *śākhā*, dealing with Paisācika, there is hardly any commentary at all.

I have already mentioned that Rāmaśarman speaks of Paisācika (neuter), and not of Paisāci. The two terms are not exactly convertible. Under 'Paiśācika' he includes not only the Paisāci of other grammarians, which he calls 'Śuddha Paisācika,' but also those polyglot *tours de force* loved by old Indian writers, in which Paisāci or some other Prakrit form of speech is mixed, or combined, in the same poetical work, with Sanskrit. A familiar example is the thirteenth canto of the *Bhaṭṭi-kāvya*, which will be again referred to later in this paper. Rāmaśarman calls this mixture 'Saṁkīrṇa Paisācika.' Other writers do not include it under the name of 'Paisāci.'

The first page of the MS. is the most corrupt of all. It contains a few disjointed fragments of the Introduction to the work. This Introduction, according to its colophon, originally consisted of fourteen *Kuṣumas*, or verses; but fragments of only six are given, and most of

what is written is full of mistakes of the copyist. The earlier part of the page is a fragment of a list of Apabhraṃśa dialects. The two verses referring to Paiśācika are legible, but one word, which it is easy to supply from the fuller description to be subsequently given, is missing. The verses are as follows, the missing word being enclosed in square brackets. The last two pādas of the second verse are corrupt, and have been conjecturally emended, the original text being given in a footnote. For the emendations, I am indebted to a suggestion of Dr. Sunīti Kumār Chatterji.

[पैशाचिकं] केकय-शूरसेन-

पाञ्चाल-गौड-प्रभव-क्रमेण ।

स-मगध-व्राचड-सूक्ष्मभेदं

भाषाविशुद्धं मतम् अर्धशुद्धम् ॥

तथा चतुष्पादविशुद्धम् अन्यद्

अशुद्धम् एकादशधा तदित्यम् ।

तेषां स्थितानामविशेषमादौ

न सन्ति बोधे सुकरा ह्युपायाः<sup>12</sup> ॥

From this we learn that there are eleven kinds of Paiśācika, viz. :—

1. That born in Kēkaya.
2. „ „ Śūrasēna.
3. „ „ Pāñcāla.
4. „ „ Gauḍa.
5. Māgadha.
6. Vṛācaḍa.
7. Sūkṣmabhēda.
8. Bhāṣā-viśuddha.
9. Ardha-śuddha.
10. Catuṣpādā-viśuddha.
11. Aśuddha.

The name 'Sūkṣmabhēda,' 'having minute points of difference, may give rise to doubts, but the author, as we shall see in the sequel does appear to name one variety thus, and, if we do not include it as a name, our list of eleven dialects will be incomplete. The author adds

<sup>12</sup> MS. तेषां स्थितानामविशेषमादौ न सन्ति बोधे सुकरा ह्युपायाः ॥



that there are no easy means for understanding the peculiarities of those of the first (seven) which stand (in the various accounts of them) without any special differentiation. Here he evidently alludes to Nos. 4-7, and, as we shall see in verse 13, especially to No. 7.

The fifteenth, and final, *ślabaka* of the third *śākhā* of the *Prākṛta-kalpataru* deals with *Paiśācika* in detail. The MS. is here not nearly so corrupt as on the first page, and it can generally be read. Emendations are now and then necessary, but most of them are obvious. There are, however, a few passages which defy my efforts and those of my friends. I here give the text with my emendations, and with, when necessary, the actual readings of the MS. in the footnotes. Before proceeding, it is advisable to state again that Rāmaśarma's list of eleven kinds of *Paiśācika* falls into two groups of seven and four, respectively. The first seven are various forms of true *Paiśāci*, and the other four are different kinds of mixtures of different *Prākṛits* with Sanskrit. The first seven are called *Śuddha Paiśācika*, and the other four are called *Saṃkīrṇa Paiśācika*.

पैशाचिकानि द्विविधानि शुद्ध-

संकीर्ण-भेदेन न्ववोदितानि ।

तन् न्वादिसं सप्तकमत्र शुद्धं

संकीर्णमन्यत्तु चतुष्कमाजः ॥ १ ॥

कैकेय-पैशाचमयोचते, ऽस्य

सिद्धिः स्मृता संस्कृत-शौरसेन्योः ।

सर्वत्र वर्गे प्रथम-द्वितीयौ

त्रि-तुर्ययोरत्र नियोजनीयौ ॥ २ ॥

1. Metro, Upajāti (— — — — —). MS. संकीर्णमन्यत्तु चतुष्कमाजः. Misled by this blunder of the copyist, Lassen (*Institutiones Linguae Pracriticae*, p. 22) speaks of a dialect named 'Ohaska, vox dubia et mihi ignota.'

2. MS. प्रथमद्वितीयौदितुर्ययोरत्र, which is certainly a scribal error. Cf. Vararuci, x, 3, and Mārkaṇḍeya, xix, 2.





अङ्गणि बुधैर्मतम् अपुना

भवति पिबं तिपि पिबतेः ।

कृत-मृतयोः कड-मड-वड

गत उदितं गड मानवैः ॥ ८ ॥

मतं भारिष्या-यादिकं पूर्वतुल्यं

तथा त्व अत्यिष्यादौ पुनस् त्यस्य यदत् ।

इह स्या-विकारे इ-कारस्य च गठः

स्थिते तु त्यिष्यं चिगठदौत्यादि बोध्यम् ॥ ९ ॥

निन्दादिके स्याद् अत इ, शिष्यालो,

अन्यत्र एड एव, पले मनुगणे ।

अमश् च वा ए कथयन्ति, गामे

गामं [ न वा ] केकयवत्प्रयोज्यम् ॥ १० ॥

र-लोः पुनः पर्ययत्वे वदन्ति

पाञ्चाल-पैशाचिकमत्र तज्ज्ञाः ।

clear in the MS., and agrees with the general character of the dialect, which closely follows Māgadhi, not Śaurasēnī, Prakrit. On the other hand, according to Mārkaṇḍeya, xx, 6, every च should become थ्च्च्.

\* 8. Metre, Tvaritaḡati (ॐॐॐॐ—ॐॐॐॐॐ). MS. अङ्गणि, which breaks the metre. The printed edition of Mārkaṇḍeya has अङ्गणि, which suits the metre, and which is supported by three of my MSS. of Mk. Two MSS. of Mk. (Hnb) read अङ्गणि, which will not suit the metre here. पिबं तिपि पिबतेः is doubtful. MS. has पिबन्तिपिपिबतेः. Mk. has nothing like it. MS. कृतमृतयोः.

9. Metre, Bhujaṅgaprayāta (ॐ—ॐ—ॐ—ॐ—ॐ—ॐ—ॐ). The whole of this verse is corrupt. The first pāda is conjecturally emended. I think that the original meaning has been restored with fair certainty, though the wording is doubtful. The MS. has मतं भियरियादिकं पूर्वतुल्यं. In the second pāda, MS. has अचि for अति and यस्य for त्यस्य. In the third, it has स्ता for स्ता. My emendation of the fourth is mere guess-work. MS. has किहृद्विषयाफोषदौत्यादिबोद्यं.

10. Metre, Upajāti (ॐ—ॐ—ॐ—ॐ—ॐ—ॐ—ॐ). MS. सिष्यालो. For पले मनुगणे, MS. has हले मनुगणे. The example, as emended, is taken from Mk. xx, 10. The words न वा are not in the MS.

तद् गौड-पैशाचिकमिष्यते [ तु ]

स्यातां र-लौ रस्य च लस्य च द्वौ ॥ ११ ॥

मतं मागधं नाम पैशाचिकं [ तु ]

यदा मागधानां प्रजायेत भाषा ।

अथ ब्राचडं नाम पैशाचिकं तत्

पदानां यदा संस्कृतेर्मिश्रणा स्यात् ॥ १२ ॥

जज्ञे श-भेदादपरो च पैशा-

चिकं भवेत्तत्किल सृष्ट्यभेदम् ।

गूढेक्षमाधुर्यवदस्य तावत्

न विद्यते निर्वचनाय शक्तिः ॥ १३ ॥

संकौर्ण-पैशाचिकमत्र शुद्धा-

शुद्ध-प्रभेदात्प्रथमं द्विभेदम् ।

शुद्धं तु भाषा-पद-शुद्ध-भेदाद्

द्विधा विभक्तं कवयो वदन्ति ॥ १४ ॥

द्विविधं पद-शुद्धम् द्रष्टव्यं

मतमेकं पुनर् अर्ध-शुद्धकम् ।

अपरं तु निरुच्यते चतुष्-

पद-शुद्धं तदिदं विविच्यते ॥ १५ ॥

यद्येकभाषामयमर्धमन्य-

भाषामयं चापरम् अर्ध-शुद्धम् ।

11. MS. प्रत्ययते । तज्जाः । The word तु. is not in the MS., and is added to complete the metre.

12. Metre, Bhujaṅgaprayāta (७-७-७-७-७-७-७-७). MS. omits तु. It has been added to complete the metre. MS. मागधानामजायेत.

13. Metre Upajāti (७-७-७-७-७-७-७-७).

14. MS. पैशाचिकमाशुद्धोशुद्धप्रभेदात् । शुद्धातुभाषापदशुद्धभेदाद्विधा ।

15. Metre, Viyōginī (७७-७७-७७-७७, ७७-७७-७७-७७). MS. अपरम् निरुच्यते ।





[भावेन विरहे हि नवमल्लिकाशयने स्फुटित्वा पतिता ऽस्मि ।

कण्ठे केरलसूत्रं विरहिण्यास्तु कलिपाश इव ॥ २० ॥]

यथा वा कस्यचित् :—

जयइ मतम् व्याहन्ती गिरितनया पण्ड-कल्पलता ॥ २१ ॥

[ जयति मदमारोहन्ती गिरितनया प्रणयि-कल्पलता ॥ २१ ॥ ]

एवं लक्ष्यदृष्ट्या सर्वासां भाषाणां संकरो दृश्यः ॥

इति

प्राकृतशासने कल्पतरौ

पञ्चदशकुसुमैस्तृतीया शाखा निरुक्ता ॥

In the following annotated translation of these verses I shall so far as is possible give references to the corresponding sūtras of Mārkaṇḍēya's *Prākṛta-sarvasva*. These I shall usually quote from the printed edition, but, where necessary, I shall refer to MSS. of the grammar which I have been able to collate. These are :—

O. A valuable palm-leaf MS. in the Oṛiyā character, the property of Mahāmahōpādhyāya Sadāśiva Miśra, of Purī, of which I possess a photograph.

Hn. A copy in the Nāgarī character taken from the Bengal Asiatic Society's MS. No. 1555. This was lent to me by Dr. Hoernle.

20. Metre, Gāhā. Here, too, the MS. is corrupt, and my emendations are far from certain. It reads भावेन विरहमिहिशोभनीकुसुमशेखरुदित्वापडिरम् । कण्ठे केरलसूत्रं विरहिण्याः कलिपाश इव ॥ In the second line I have inserted तु, in order to complete the metre. In the MS. the following prose passage runs यथानाकस्यचित्.

21. Metre, Gāhā (half). MS. गिरितनया. In the following prose passage it has लक्ष for लक्ष्म. As an example, the verse is incomplete, the Sanskrit half being, missing. The entire verse appears in the *Sarasvatī-kaṇṭhābharaṇa* (II, ii, 9) as follows :—

अयति अनतामिवाश्विनफलप्रदः कल्पपादो गिरिः ।

जयद च तमलिन्यो गिरितनया पण्डकल्पलता ॥

See Raṅganāthasvāmi Aryavaragun, in *Indian Antiquary* XLVIII (1919) p. 212.

In the Colophon, the word पञ्चदश is clear, but the Stabaka contains 21 Kusumas, or verses, or, if we omit the examples, 17. In the MS. the verses are regularly numbered down to, and including, 18. After that they are not numbered. We should almost certainly read पञ्चदशस्तवकैश्च, as the Śākhā does contain fifteen Stabakas, that on Paisāṅka being the last, and concluding the work.



Hb. Another copy of the same, in the Bengali character, also lent to me by Dr. Hoernle.

Io. India Office MS., Mackenzie, No. 70. It is on palm-leaf, and is in the Nāgarī character. It has evidently been copied from an original in the Oṛiyā character.

Ox. The Bodleian MS., Wilson. No. 158b. It is on paper, and is in the Nāgarī character. It also has evidently been copied from an original in the Oṛiyā character. \_\_\_\_\_

1. The Paiśācikas fall into two groups,—viz. *Śuddha Paiśācika*, or 'Pure Paiśācika,' and *Samkīrṇa Paiśācika*, or 'Mixed Paiśācika.' Of these the first group of seven is 'Pure,' and the remaining group of four is 'Mixed.'

[There is nothing like this in Mk.<sup>13</sup> In the verses of the introduction quoted on p. 125, Rāmaśarman states that there are eleven kinds of Paiśācika, and gives their names. He now states that the first seven in that list are 'Pure,' and the remaining four 'Mixed.' The seven Pure Paiśācikas are therefore Kaikēya, Śaurasēna, Pāñcāla, Gauḍa, Māgadha, Vṛācaḍa, and 'Sūkṣmabhēda.' The four Mixed Paiśācikas are Bhāṣā-viśuddha, Ardha-śuddha, Catuṣpāda-viśuddha, and Aśuddha. In the Commentary to verse 2 of the introduction of his grammar, Mk. quotes a list of eleven 'Piśācaja' languages, viz. Kañcīdeśīya, Pāṇḍya, Pāñcāla, Gauḍa, Māgadha, Vṛācaḍa, Dākṣiṇātya, Śaurasēna, Kaikaya, Śābara, and Drāviḍa. Mk. does not say who is the author of this list, and condemns it as absurdly meticulous. He adds that there are only three used for literary purposes, viz. Kaikēya, Śaurasēna, and Pāñcāla, and it is only these three that he describes in Chapters XIX and XX of his grammar. It may be observed that in the list on p. 125 Rāmaśarman names some forms of Paiśācika as 'born in' certain countries, while others are described by simple appellatives. In the *Ṣaḍbhāṣā-candrikā* (Introduction, 28-30), Lakṣmīdhara makes a similar distinction. He says that there are two kinds of 'Paiśācī,' viz. (1) that maintained (*niyata*) in the Piśāca-dēśas [each variety being affected by the qualities of its own special country]; and (2) that born among the Piśācas. I understand this to mean that the second kind was the vernacular of the Piśācas in their proper home, or at least the vernacular of some tribe or religious sect (? Buddhists), while the

<sup>13</sup> I shall employ this contraction throughout for 'Mārkaṇḍēya.'

second kind was the Paisāci spoken by Pisācas settled in foreign countries, who no longer spoke their own language in its original purity. The 'Pisāca-dēśas,' i.e. the countries in which Pisācas had so settled were Pāṇḍya, Kēkaya (but it was here that according to the Easterners the standard Paisāci was spoken), Bāhlika, Simha (or Sahya), Nēpāla, Kuntalā, Sudhēṣṇa, Bhōja, Gāndhāra, Haiva (identified by Lassen with the Tuluva country), and Kannōjana (=Kanyākubja). All these countries except Sudhēṣṇa are well known. A variant reading of Bhōja is Bōṭa (Tibet). As previously stated, my opinion is that the various Paisācis of these countries were simply local varieties of Pāli.

Rāmaśarma now proceeds to describe the seven varieties of Śuddha, or Pure, Paisācika, and begins with Kaikēya.]

### ŚUDDHA, OR PURE, PAISĀCIKA.

#### (1) *Kaikēya Paisācika.*

2. Kaikēya Paisācika is now described. The modifications observed in its established form are based on Sanskrit and Śaurasēnī. In it, in all cases, the first and second consonants of a class (i.e. surds) are to be substituted, respectively, for the third and fourth (i.e. sonants).

For the originals, cf. Mk. xix, 1, which is to the same effect. It should be noted that one of the originals is Śaurasēnī. On the other hand we shall find (see note to verse 7) that Śaurasēna Paisācika is based, not on Śaurasēnī, but on Magadhī. For metrical reasons, the author here calls the language Paisāca, not Paisācika.

Regarding the change of sonants to surds, cf. Mk. xix, 2. The MS. says that the first and third letters of a class are substituted respectively, for the second and fourth, but this is evidently a scribal error. If it were correct, it would mean that non-aspirates are substituted for aspirates, which is not borne out by any author of either the eastern or the western school.

3. A dental *s* is substituted for *ś* and *ṣ* (Mk. xix, 3). A dental *n* is substituted for the *ṇ* of the cerebral class (Mk. xix, 4). In the words *bhāryā*, etc., *ria* is substituted for *rya* (Mk. xix, 5), and *sana* is substituted for *śna* in *śnāna*-, etc.

According to Mk. *bhāryā* becomes *bhariā*, with the first syllable shortened. With regard to *śnāna*-, Mk. xix, 7 gives a general rule



that conjunct consonants are often resolved into their component elements, the inserted vowel being *a*. His examples are *kaṣaṭam* for *kaṣṭam* : *saṇānam* for *śaṇānam* : *tharāma-paṭanī* or *thamma-paṭṭī* for *dharma-paṭnī* : and *cihamakō* or *cihmakō* for *jihmagah*.

4. In *ratna*-, etc., the compound consonant is separated into its component parts (cf. Mk. xix, 7, quoted above). The word *grham* becomes *kiham* (Mk. xix, 8), and *iva* when it means 'like that' becomes *piva* (Mk. xix, 10). Moreover, in the word *kaṣṭa*-, *saṭa* is substituted for *ṣṭa* (cf. Mk. xix, 7, quoted above), and *prthunī* is irregularly used for *prthivī* (Mk. xix, 10).

The word *tadvad* in the text appears to indicate the particular meaning of *iva* when it is changed to *piva*. Mk. gives as an example *cantō piva*, i.e. *candra iva*. The form *prthunī* is doubtful. See the note to the text.

5. The word *hṛdayam* becomes *hītapakaṁ* (Mk. xix, 11). Again *prthumam* is required in place of *prathamam* (Mk. xix, 15). For *vis-mayaḥ* and *sūkṣmam* we have, respectively, *piṣumaō* (Mk. xix, 14) and *sukhamam* (Mk. xix, 13). *Kupaci* is used in the meaning of *kvacid* (Mk. xix, 9), and the word *pakṣma* becomes *pakhamam* (Mk. xix, 12).

The words *prthumam* and *piṣumaō* are doubtful. See the note to the text. The word *kupaci* is interesting. As an example Mk. gives a quotation from the Brhatkathā. He says: *दृष्टकथायाम्—'कुपचि पिमाल'* equivalent to the Sanskrit *क्षचित्पिशाचम्*. The *प्रखमं* of the MS. is certainly a scribal error for *प्रखमं*.

6. The word *kāryam* becomes *kaccaṁ* (Mk. xix, 6). The suffix *tvā* of the gerund becomes *tūnaṁ* (Mk. xix, 17). The double letter *ñña* is substituted for *ñya*, for *jña*, or for *nya* (Mk. xix, 18). In the instrumental, ablative, genitive and locative singular of the word *rajan*-, *rāci*- is employed. In this word there is also another (set of forms as in) *raññā* as well as *rācinā* (Mk. xix, 19).

Mk. says that the use of *rāci*- in *rājan*- is optional, and gives *rannā*, *rannō*, *rannī*, *raññā*, *raññō*, and *raññī* as optional forms.

This concludes Rāmaśarman's account of Kaikēya Paisācika. Mk. adds two other rules. The first (xix, 20) is that in other respects Kaikēya-Paisāciki follows Saurasēnī. The other (xix, 21) is that it follows Māgadhī in the forms of *yusmad*- and *asmad*-, but that in the forms containing *bh*, this *bh* does not become *ph*, as we

might expect from verse 2, above. Thus, it has *tumbhē*, not *tumphē*; and *ambhē*, not *amphē*. We now proceed to deal with Śaurasēna Paiśācika.

(2) *Śaurasēna Paiśācika*.

Rāmaśarman does not state on what Prakrit dialect his modifications for Śaurasēna Paiśācika are to be based. As, in his first verse, he mentions the letter *ṣ* as possibly occurring in the basal speech, and as this letter occurs only in Sanskrit, it is to be inferred that, as in the case of Kaikēya Paiśācika, he looks upon it as based on Sanskrit and Śaurasēnī. In this he differs from Mk., who takes his own Kaikēya-Paiśācikī as the basis of his modifications. The ultimate result is, of course, the same, but the adoption of different bases involves differences in the rules. For instance, in his first verse, Rāmaśarman teaches that *s* and *ṣ* both become *ś*. As Mk. takes Kaikēya Paiśācika as his basis, and, as in that dialect (see verse 3, above) *ś* and *ṣ* have already become *s*, he has only to say that every *s* becomes *ś*.

Although this is called *Śaurasēna Paiśācika*, it is most closely allied to Māgadhī Prakrit. Nearly all the points in which it differs from Kaikēya Paiśācika are typical of Māgadhī. Such are the changes of sibilants to *ś*, the change of *r* to *l*, the change of *kṛta-*, *mṛta-*, and *ḡta-*, to *kaḍa-*, *maḍa-*, and *gaḍa-* respectively, and others. This is borne out by Mk.'s 13th sūtra, for which Rāmaśarman has nothing corresponding. Mk. there says 'in other respects it (i.e. Śaurasēna-Paiśācikī) is like Prakrit (i.e. Mahārāṣṭrī), (but) some say that it is optionally like Māgadhī.'

7. In the Paiśācika which is (called) 'Śaurasēna' *ś*, the first of the three sibilants, is substituted for *ṣ* and *s* (Mk. xx, 2). The letter *l* and *l* alone, is under all circumstances substituted for *r* (Mk. xx, 3), and *śka* is substituted for *kṣa* in words such as *kaukṣyaka-* and *rākṣasa-*.

This typical Māgadhī change of *r* to *l* distinguishes this dialect from Pāñcāla Paiśācika, in which the interchange of *r* and *l* is mutual (verse 11). The MS. is quite clear in stating that in certain words *kṣ* becomes *śka* as in Māgadhī. But Mk. (xx, 6) lays it down as a general rule that *kṣa* becomes *echa*.

8. According to the opinion of the learned *adhunā* becomes *ahunī* (Mk. xx, 12). When *tip*, the termination of the third person singular,



follows, *pia* is substituted for *pibati* [so that we get *piati*, not *pipati*, by verse 2, for *pibati*, he drinks]. *Kaḍa-* and *maḍa-* are substituted for *kṛta-* and *mṛta-*, respectively, and men pronounce *gata-* as *gaḍa-* (Mk. xx, 5).

Regarding the word *ahuni*, see the note to the text. The cerebral *ṇ* is surprising. As for *piati*, I have probably got what the author intended, but I am by no means sure of the text. Mk. does not mention any change.

9. It is considered that the *rya* (in such words as *bhāryā* becomes *riā* as in) *bhāriā*, as before (verse 3). But in the word *atthi* (= *asti*) the *tth* remains unchanged [and does not become *ṣtha*, as in Māgadhī, see Mk. xii, 7]. In the conjugation of the root *sthā-*, *ṇtha* is substituted for the *ttha* (in Śaurasēnī *cittḥadi*), as in *ṣciṇṭhadi*, while *sthitam* becomes *thiam*.

The whole of this verse is corrupt in the MS. and even with the conjectural emendments is difficult to translate. Mk. does not here mention *bhāriā*, as he has already given *bhariā* under Kaikēya-Paiśācikī (see note to verse 3). He makes no mention of *atthi*. He says that the *ṣtha* of *tiṣṭhati* becomes *ṣta* (xx, 7). This is the reading of the printed edition and O Hnb read *ṇṇa*, and Io and Ox read *ḍa*. According to Mk. xii, 32, the Māgadhī form is *ṣciṇṭadi*. In the MS. of the present work, the only portion of the word which is clear is *ṇṭhadi*. The initial syllable seems to be *phī*, which I conjecture to be a scribal error for *ṣci*. In the Oriyā character, *ṇ* and *ṣ* are easily confounded.

10. In the case of abuse or the like, the termination of (the nominative) of a noun whose base is *a*, is *ī*, as in *ṣiālī* (for *ṣyālah*, a brother-in-law). Elsewhere, such nominatives end in *ē*, as in *palē manuṣṣē* (for *parō manuṣyaḥ*) (Mk. xx, 10). Also the accusative singular may optionally end in *ē*, as in *gāmē*, or, as in Kaikēya-Paiśācika, *gāmam* (for *grāmam*) (Mk. xx, 11).

Mk. says nothing about the *ī* termination of *a*-bases. We may compare the Māgadhī termination in short *ī* (Mk. xii, 26). In Māgadhī, *ṣyālah* becomes *ṣiālē* (Mk. xii, 12). In the printed edition of Mk. xx, 10, *sōr ōt* is a misprint for *sōr ēt*. This concludes Rāmaśarma's account of Śaurasēna-Paiśācika. Owing to the condition of the MS. it is not so satisfactory as that for Kaikēya P. On one important point laid down by Mk. he is silent. Mk. (xx, 4)

states that the letter *y* is always prefixed to a letter of the *ca-varga*. This again is a peculiarity, as explained by later eastern grammarians (cf. Mk. xii, 21) of Māgadhi, and is apparently referred to by Vararuci (xi, 5). We next proceed to deal with Pāñcāla Paiśācika.

(3) *Pāñcāla Paiśācika*.

11. Those who are skilled in this matter say that Pāñcāla Paiśācika is distinguished by the confusion of *r* and *l*.

The meaning of पय्ययत्न, which I translate by 'confusion' is made clear by the corresponding sūtra of Mk. (xx, 14), where the word used is विपय्यय, or 'inversion.' In other words, *r* becomes *l*, and *l* becomes *r*. In Śaurasēna Paiśācika, on the other hand, every *r* becomes *l*, but *l* remains unchanged. For the remaining kinds of Paiśācika, Mk. gives no rules. He simply ignores them.

(4) *Gauḍa Paiśācika*.

In Gauḍa Paiśācika either *r* or *l* may be used for *r* or for *l*.

I.e. *l* may optionally be used for *r*, and *r* may optionally be used for *l*. In Pāñcāla Paiśācika, on the contrary, the interchange is obligatory.

(5) *Māgadha Paiśācika*.

12. When the language originates (in the country) of the Māgadhās, it is regarded as the Paiśācika called Māgadha.

(6) *Vrācaḍa Paiśācika*.

In the next place Paiśācika is called Vrācaḍa in which there is an admixture of Sanskrit words.

Mk. says nothing about a Vrācaḍa Paiśācika. But both Rāmaśarman (xiv, 1), and Mk. (xviii, 1) describe also a Vrācaḍa Apabhraṁśa, which they say was spoken in the Sindhu-dēśa.

(7) *Sūkṣmabhēda Paiśācika*.

13. Another authority has recognized a Paiśācika, owing to a differentiation in regard to the letter *śa*. That, forsooth, is a *Sūkṣmabhēda*, for it has but a minute point of difference, and there does not appear to be any possibility of differentiation, any more than of differentiating between the sweetness of molasses and of sugar.



## SĀṆKĪRṆA, OR MIXED, PAIŚĀCIKA.

This concludes Rāmaśarman's account of Śuddha Paiśācika. We now turn to his account of Sāṅkīrṇa Paiśācika. As already stated, there is nothing in Mk. corresponding to this, and hence there is nothing to help us in regard to the corrupt text of the India Office MS. of the Prākṛta-kalpataru. For this reason there are one or two passages which defy my efforts at emendation.

According to Rāmaśarman, Sāṅkīrṇa, or 'Mixed', Paiśācika is a mixture of various languages,—usually Paiśācika and Sanskrit, although other forms of Prakrit may be used instead of either. Writers on poetics often describe this kind of mixed language, the basis being not necessarily Paiśāci; but their accounts, and their systems of nomenclature do not tally with each other.

The *Sāhitya Darpaṇa* (642) says 'when a sentence is formed of words which are the same in a variety of tongues, it is named *Bhāṣā-sama*, or Linguistic Sameness.' The author then gives a verse which may be read as Sanskrit, or as Prakrit, Śaurasēnī, Prāci, Āvantī, or Nāgara Apabhraṁśa.

Rudraṭa (*Kāvya-lāṅkāra*, iv, 10-23) says that there are two kinds of *Bhāṣā-ślēṣa*. In one a passage may be read in one language with one meaning, and in another language with a different meaning. In the other, a passage may be read in two different languages, and have the same meaning in both. The latter kind is known as *Bhāṣā-sama śabda-citra*. (See Mallinātha to Bhaṭṭikāvya, xiii, 1. The whole, or nearly the whole, of the thirteenth canto of the Bhaṭṭikāvya is in this *Bhāṣā-sama*.) Rudraṭa gives several examples of Sanskrit-Paiśāci *Bhāṣā-ślēṣa*.

According to the *Sarasvatī-kaṇṭhābharaṇa*, ii, 17, and Ratnēśvara's commentary, in composition, there are six methods of using (*jāti*) language,—(1) *śuddha*, (2) *sādhāraṇī*, (3) *miśra*, (4) *sāṅkīrṇa*, (5) *anānyagāmīnī*, and (6) *apabhraṣṭa*.

(1) *Śuddha* is when one language (Sanskrit, Prakrit, Paiśāci, etc.) is used throughout, according to its special grammatical rules (= Rāmaśarman's *Bhāṣā-śuddha*).

(2) *Sādhāraṇī*, or common, is when a passage may be read in two or more languages, with the same meaning in both cases (= *bhāṣā sama*, above). The languages are mixed like milk and water. According to the languages, and their number, there are altogether 57 varieties.

(3) *Mīśra*, when it is in two parts (e.g. two different lines of a verse), one in one language, and the other in another, like the voices of a man and a lion answering each other (=Rāmaśarman's *Pada-śuddha*).

(4) *Samkīrṇa*, when two languages are mechanically mixed in the same sentence, like sesame and rice (=Rāmaśarman's *Asuddha*).

(5) *Ananyagāminī*, when two different languages are written consecutively, and the matter of the second has no connexion with that of the first.

(6) *Apabhrasṭā*, when, in parody, or in imitation, corrupt forms (even of Prakrit or of Apabhramśa) are employed.

He gives examples of all these.

With this preamble, I attempt the following translation of Rāmaśarman's account of *Samkīrṇa Paiśācika*.

14. *Samkīrṇa Paiśācika* is in the first place divided into two kinds, viz. *Śuddha*, or pure, and *Asuddha*, or impure. Moreover, poets describe the *Śuddha* variety as being of two kinds, viz. *Bhāṣā-śuddha*, or that in which the language is pure, and *Pada-śuddha* in which the different quarters of a verse are each pure.

The author does not further describe the *Bhāṣā-śuddha* variety, the name being self-explanatory. It is the *Śuddha* method of using language described by the *Sarasvatī-kaṇṭhābharaṇa*, in which one language is used throughout a verse, according to its particular grammatical rules. The author now proceeds to describe the various kinds of *Padaśuddha-samkīrṇa Paiśācika*. Here a *pada*, as we shall see, means a quarter of a verse.

15. *Padaśuddha-samkīrṇa Paiśācika* is prescribed to be of two kinds. Moreover, one of these is considered to be *Ardha-śuddha*, or half-and-half pure, while the other is declared to be *Catuṣpāda-śuddha*, or having each of the four quarters of a verse (independently) pure. This division is now explained, as follows:—

16. *Ardha-śuddha* is when one half (of a verse) is in one language, and the other half is in another language. *Catuṣpāda-śuddha* is when the four quarters of a verse are in four different languages.

17. When languages enter into a verse (mixed together) like sesame and rice, uttered in varied ways, that is called *Asuddha samkīrṇa Paiśācika*, as in the following verse of my own composition.

18. 'O Thou, who longest for [the touch of] the hand of Lakṣmī,



who art the source of love, with dark and tender forehead, release Thou me from the turmoil of delusion caused by the black confusion of the Kali age.' The above is Sanskrit polluted by Pāñcāla Paisācika.

The text of the first line of this verse is altogether conjectural. The MS. is so corrupt here that it is impossible to do more than guess, and to make as few changes as possible. The true text must remain doubtful till another MS. is found. The word *alika* occurs in the Kādambarī in the meaning of "forehead," but I confess that it is not a likely word to occur here. I take *kāmakala*, as the equivalent of *kāmakara*. It might be taken as the equivalent of *kāmakalā*, were not that word specially employed as a synonym for Rati. The verse is, of course, addressed to Viṣṇu, who could not be compared with a woman. The pollution by Pāñcāla Paisācika consists in the change of *r* to *l* in *kāmakala* for *kāmakara*.

There are altogether fifty-five languages.

There must be something wrong in the text here. The sentence begins a new folio (47b), and may have been misplaced. Or something may have been omitted between it and the preceding folio. Perhaps the author originally said that there are fifty-five possible kinds of Saṁkīrṇa Paisācika. The Sarasvatī-kaṇṭhābharāṇa calculates that there are fifty-seven possible kinds of Sādhāraṇī mixture, in which a verse may be read indifferently in two languages. The author now proceeds to give an example of this very Sādhāraṇī.

The following is an example of the blending of mixed Śaurasēnī and Sanskrit. It is taken from the Mālatī-Mādhava :—

The passage occurs in Act VI. It is capable of being read in either of these two languages, with the same meaning in each. I give Wilson's translation.

'Forego such desperate purpose, simple maid,  
My heart, dear girl, will never bear thy loss.'

So, again, there is an *Ardha-buddha* verse by Haraśaṅkara :—

20. 'Verily, in my loneliness, with broken heart, I am fallen upon my bed of jasmine flowers. For a lonely damsel, even the kērala-thread round her neck, seems as though it were a noose (of all the terrors) of the Kali age.'

There is a word in the prose introduction to this verse of which I can make nothing. I am not certain of the meaning of the expression केरलसूत्र. It appears to refer to a thread worn on the neck by married women of the Kērala country. Perhaps we should emend it to केसरसूत्र. The first half of the verse is in Śaurasēna Paisācika, and the second in Sanskrit. The Haraśan-kara mentioned as the-author of the verse may possibly be Hari-śaṅkara, the author of a work on prosody who is mentioned on p. 26 of the Kāvya-mālā edition of the Prākṛta-Piṅgala.

Or, again, another verse by an author not named :—

21. Victory to Pārvatī, the daughter of the Himālaya, who ascends upon pride to destroy it, but who is a wishing-tree to him who bends low before her.

This is an example of the *Asuddha-saṁkīrṇa Paisācika*. Forms such as जञ्जड़ and कण्ठलब्ध are ordinary Prakrit, while मतम् for मदम् is Kaikāya Paisācika.

So, as we see from the above examples, it is to be understood that all other languages may be similarly mixed together.

So ends the explanation contained in the third Branch, containing fifteen Clusters, of the Wishing-tree of Prakrit.





[illegible]

272

Folio 46a

[illegible]

38

Folio 46b











## R51.

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The last verse of the Yasna (LXXII. 11) reads :

*aēvō paṇtā yō ašahe*  
*vispe anyatēṣam apantām,*

"There is (but) one Path, that of Righteousness; all the others are wrong paths." These words remind us at once of the अतस्य पन्था which occurs in so many Vedic passages, e.g. RV., VII. 65. 3 (अतस्य मित्रावरुणा पन्था वाम्यो न नृणा दुहिते तरेन).<sup>1</sup> There is thus a clear identity of *idea* between *ašahe paṇtā* and अतस्य पन्था for both mean the Path of Righteousness or Purity; in other words *aša* in Av. and अत in Skt. both imply Righteousness, the Law of God which regulates the whole of our upward progress. Doubtless this complete similarity of connotation helps us to understand more clearly the *phonetic* identity of the two words as established by Bartholomae.<sup>2</sup>

This phonetic identity is hard to understand at first sight. But there is a regular gradation observable in Avesta itself leading up from *ṛta* to *aša*. Very probably the various steps in this gradation mark dialectic differences. These steps are *ṛta-ərsta-arsta-arta-arš* (or *ərš*)-*aša*; and the most notable point about all these words is that their meanings are practically all identical.

As to the identity of the अत and *ərsta*<sup>3</sup> there can be no question. Bartholomae takes it as the past participle of *√ar* (अ).<sup>4</sup> This form occurs in Avesta in only two places and then only in composition. We get *Uxšayāt-ərsta* (Truth-increaser) as the name of one of the three "mystic sons" of Zoroaster.<sup>5</sup> And in Ven. V. 59, we get the compound *aipi-ərštō-gātuš* (nom. sg. fem.) which means "she whose place is fixed

<sup>1</sup> See Grass(mann), *Wörterbuch zum Rig-veda*, 284 for other passages.

<sup>2</sup> *Arische Forschungen*, II, p. 39.

<sup>3</sup> Skt. अ = Av. *ərə*.

<sup>4</sup> (*Altiranisches*) *Wörterbuch*, 349.

<sup>5</sup> Barth. compares *Oṡvāprēt*, *Wb.* 384, the name occurs in Yt. XIII. 128.



(by law)."<sup>8</sup> The word *arsta* in this latter place means "the law of religion."

The form *arsta* occurs in a compound *arsto-karṣan*<sup>†</sup> in Vis. I. 2 and II. 2 and in *Purṣiṣṇihā* 39. In the Vis. it is used as an adj. and is applied to *Hamaspāmaēdaya* (the last of the six festivals of the year). The meaning of this compound as given by Spiegel is "full of holy works." The negative *anarsta* (अनस्त) is found only once, Yas. XII. 4.

The *arta* is found as the first member in the two names *Artaxšastra* and *Artavardiya*. The former is the honoured name of many of the great kings of Irān, more familiar to us in the Greek form *Artaxerxes* or the Pahlavi form *Artakshir*. The name could be translated as अस्तवर्च, the meaning being nearly identical with अस्तस्त्रि found in RV., VIII. 26. 21, where it is applied to Vāyu. The other —*Artavardiya*— is found in the Behistun Inscription (III. 6 and elsewhere)<sup>9</sup> as the name of a general of Darius and may be rendered into Skt. as अस्तवर्धन्.

The form *arš*<sup>10</sup> is decidedly a younger Avestic form. The word by itself is not found at all in younger Av. but in the Gāthās we get the fuller *arəš* fairly often.<sup>11</sup> This *arš* occurs only, in compound words not alone by itself. Such words<sup>12</sup> are *arš-uχša* (Gāthic, *arəš-uχša*), truly-uttered, *arš-dāta*, truth-created; *arš-manah*, truth-thinking, *arš-vacaḥ* (Gāthic, *arəš-<sup>o</sup>*), truth speaking<sup>13</sup> and *arš-šyaoθna*, truth-acting.

The *arš* has been got out of the *arta* by a sort of spirantising of the *t* in conjunction with the *r*.<sup>14</sup> This change of the *t* to the spirant is regulated partly by rules of accentuation. We need not here enter into details beyond what Jackson gives—namely, as a rule, Av. *š*=Skt. *árt*, or *ft* (observe accent), and Av. *arsta*=Skt. *ṛta* (observe, unaccented): e.g. Av. *marsto*, Skt. *mṛtás*; Av. *berətem* "carried," Skt. *bhṛtām*; Av. *(fra)-berətarəm*, title of priest, Skt. *bhartāram*. "Allowing a *shift* of accent, would explain a number of apparent anomalies where the law as to accent appears not to hold."<sup>15</sup> In Av. we find several words

<sup>8</sup> Barth., *Wb.*, 83; see also ib., 185 (*šar*).

<sup>†</sup> Ib., 193.

<sup>9</sup> Ib., 120.

<sup>10</sup> Ib., 193.

<sup>11</sup> The *š* used in the transliteration is a mere convenience, because in Av. the two letters *š*, and *ṣ* do not differ appreciably in pronunciation from each other and from the cerebral *ṣ* of Skt. In any case the Av. *š* though represented as *ṣ* by convention (see Kanga, *Av. Gram.*, p. 3, fn. 1 and 2) is not a true palatal.

<sup>12</sup> Barth., *Wb.*, 355.

<sup>13</sup> Barth., *Wb.*, 204-206.

<sup>14</sup> The superlative *\*tama* is also found (loc. cit.).

<sup>15</sup> cf. Old Pers. *tr* changing to *er* in Av. (*Gurundriās d. iran Phil.* I, § 128).

<sup>16</sup> *Av. Gram.*, § 163, note.

which show both varieties of forms, those with the *t* as well as those with the *ṣ* (or *ś*) the *r* being present with the former : such are *maratan* and *mašya* "mortal"; *paratu* and *paṣu*, "bridge"; *amarata* and *amaṣa*, अमृत, "immortal." <sup>14</sup>

The double forms may represent dialectical peculiarities and may have been originally caused by a shift of the accent as Jackson has hinted. But the whole has not as yet been clearly worked out. We are here concerned with the two words which practically form the two extremes of the Avestan series *arata* and *araṣ*. Phonetically we may construct the Skt. equivalents as अरत and \*अरु.<sup>15</sup> The latter as a noun is unknown in Skt. But I think the word अरि is a derivative from this \*अरु (truth or righteousness). The word अरि, therefore, would mean literally "the righteous one", "the holy Sage", and the whole connotation of the word as used in Skt. fully supports this interpretation. This is especially supported by the various compounds of अरि found in the RV.<sup>16</sup> For instance अरिमानः and अरिहन् <sup>17</sup> are used of सोम in RV., IX. 96. 18 (अरिमानं य अरिहन्तः सृष्टवोः पदवोः कवीनाम् । ह्यतोयं धामं सविः मिषामृगयोः विराजन्तु राजन्ति वृषः) and there is no reason whatever against our taking the अरि in both these compounds to mean "Truth" or "Purity"; and the former word is exactly the Av. *arṣ-manah* <sup>18</sup> found in Yas. XIX. 17. Thus there seems to be highly probable that the word अरि means literally "the truthful one" or "the righteous one."

It is remarkable that the word *aṣa*, the last in Avestan series is the most often used of them all, both by itself and in its derivatives. In Skt. we find but one instance of the use of this word in RV. I. 173. 4 (ना कर्मापेतरास्ते प्रथो ज्ञानि देव्यन्तो भरन्ते), and the अवतरा (neu. plu.) here may well be rendered by the Av. *aṣatara* meaning "more pious," Griffith translates "welcomest oblations."

As regards the accent also we find that there is such a contrast in Skt.—अरत and अरि—as we might expect from the rule as given by Jackson, quoted above. In fact the Av. shows the *ṣ* when the Skt. अर has the accent and the *rt* when the अर is accentless. Probably this re-statement of the rule may be found of some help in solving this problem.

<sup>14</sup> Kanga, *Av. Gram.*, p. 37. He also notices (p. 38) similar pairs of words in Persian, e.g. داشتن (*dāshtan*) and دارد (*dārad*); گشتن (*gashstan*) and گردیدن (*gardidan*); etc.

<sup>15</sup> See footnote 10 above.

<sup>16</sup> Grass., *Wb.* 293.

<sup>17</sup> The Avesta translation of this word may be *arṣdāta*.

<sup>18</sup> Barth., *Wb.* 296.



If other parallel cases could be cited from Skt. showing the same variation of form between *(r)t* and *(r)ṣ* our case would be complete. There may be some such pairs which may be semantically as well as phonetically connected. Thus कृत् and कृष् from a fairly obvious pair. I must confess that I have not come across another pair of such words in support of my argument. But even as it stands we can almost definitely say that अन्न and अन्वि form such a pair, and that the strongest argument in favour of bracketing them together is the meaning of these two words.

## KHACCHE PHALU : A TIBETAN MORALIST.

JOHAN VAN MANEN.

The booklet of which I wish here to give a preliminary and brief account is one often met with and fairly generally known amongst the Tibetans in Darjeeling. In Tibet itself also it seems to be a very popular work. In the Darjeeling District I had no trouble in acquiring a few copies, and later on a Tibetan friend brought me another half a dozen on his return from a visit to Lhasa, though I do not know whether he obtained these there or somewhere on the road, for instance in Gyantse. All my copies are blockprints in the very prevalent size and style of hundreds of small popular texts easily procurable in British territory. They measure about ten by three inches as to paper, and  $8\frac{1}{4}$  by  $2\frac{1}{2}$  as to print. As in the case of several of these smaller texts they are printed on double sheets and folded together at the top, thus keeping the leaves better together, in contrast to larger and more voluminous prints which are always printed on loose single sheets. All my copies represent only two sets of blocks, very intimately akin. From the comparison of different editions of popular little works it seems to me to be evident that it is a typographical practice in Tibet to make new blocks by pasting printed sheets of an earlier edition upon new slabs, and then to cut the blocks after the model so obtained. Similarities in minutiae of the disposition of strokes and spaces, especially evident in the case of the vowel signs and similar significant details, make this a necessary assumption in the absence of matrices and cast letters. Nevertheless little deviations and variations make it certain that in the present case the two sets of blocks are different, though very intimately connected.

I am told that such a typographical practice as here described is indeed prevalent in Tibet. The text is printed for the purpose on one side of the sheet only, on paper thin enough to be transparent. The sheet is then pasted on the block upside down and the new block cut after the model thus obtained. This method is technically called བས་ཁྲོག་ or བས་ཁྲོག་.



Studying the booklet with some care I found it exceedingly interesting from several points of view. Philologically it proved of value. Its flowery, and yet homely, language is not only modern and colloquial, but exceedingly idiomatic. I think that with mere dictionary knowledge, at the present stage of Tibetan lexicography, it would be hardly possible to understand the text fully in all places. Digging up this field has afforded me considerable pleasure. Except for the introductory chapter the book is metrical, written in nine-syllabled lines. The introductory chapter is in prose, of an intricate and long-winded style which seems scarcely so natural as that of the metrical part. The spelling of the booklet is atrocious, of the kind called "anarchistic" by Grünwedel. My emendations average about one for every line. This incorrectness is the result of a lack of grammatical or orthographic knowledge helped out by an unsystematic blend of phonetics and association. As no canons for a correct writing of modern and colloquial Tibetan have as yet been evolved, either by the Tibetans themselves or by Western students of the language, any attempt to produce an orthographically correct text of a colloquial modern book can at most be in the nature of a suggestion, and cannot be regarded as final. Here I give only my results, for what they are worth; and in order to furnish preliminary material for comparison for such readers as are desirous to draw their own conclusions about this matter, I append, after the corrected part, a small portion of the text in its original form, without any revision of the spelling.

After the philological value of the text, that of the contents ranks next. This is indeed a remarkable little poem. Its interest may be classed under three headings. First of all, one is almost tempted to regard it as containing in part a faint reflection in Tibetan literature of Sufi modes of thinking and expression. About this, something more later on. This hypothetic Sufi-element is, however, altogether assimilated by, or adapted to, Buddhist thought and phraseology. The reader will judge for himself in reading the translation. Be it enough to remark that a well-known Arabic scholar whom I showed this translation received the same impression from it. Secondly, this little poem, or *Lehrgedicht*, throws an unexpected light on the Tibetan *psyche* in one of its aspects and illustrates genuine ethical and mystical thought, and an unworldly and ethical frame of mind, entirely divorced from the ritualistic, demonological and Tantric influences which we are accus-

tomed to meet at every step in the great Tibetan literary jungle. This little book can be translated and understood in any language and any part of the world and needs no elaborate commentary to explain its system, terminology or doctrine. It is very pure and very human, in a word very universal. Lastly, much of the gentler teaching given in it is of considerable refinement and spirituality, free from grossness or materialism. Together with much which is exceedingly matter-of-fact and practical, bluntly worldly-wise, we also meet here with genuine *Weltschmerz*, renunciation, such as we find in the pessimism of Christians or Buddhists; and the ethical seriousness of the message in its naive form cannot but appeal to us. In short, this is a little book which, on the strength of what has been made known of original Tibetan literature, we would scarcely expect to find in Tibet as the production of a man belonging to only a generation ago. From this point of view the booklet surely gives food for thought.

Now, what can be said of the author and the circumstances which made him write his poem? Not much with certainty, and still less in detail. The author calls himself, in the final lines to several of the chapters, Khachhe Phalu. Phalu, I am told, is a family name, and Khachhe means in classical Tibetan "Kashmiri," but in modern Tibetan "Mohamedan." The history of Kashmir, of course, at once explains the transition in meaning. The difficulty is to decide whether Khachhe Phalu must be understood as Phalu the Kashmiri or as Phalu the Mohamedan. From internal evidence we would have to come to the latter conclusion. At least: perhaps. In lines 12 and 13 of the second chapter the author mentions God, and says:

In Tibetan His name is the Precious Best Rarity,

In my own language *Khodā*.

He speaks of language only, and not of religion, so that the saying is not absolutely conclusive. Students of Kashmiri would be able to enlighten us as to whether non-Mohamedan Kashmiris use the Persian name *Khodā* for God or not. If not, then the presumption is that Phalu was a Mohamedan, at least originally. If the term is used, however, also by non-Mohamedans, then no valid conclusion can be drawn from the passage. It may be argued that the introductory chapter is explicitly Buddhistic, and that in the body of the work several Buddhistic expressions occur. But against this it may be remarked that it is quite possible that this introductory chapter is not at all by Phalu



himself, but a pious heading to safeguard the orthodoxy of the body of the little work, perhaps prefixed by a friendly patron or adviser or editor, or else for the same reason by the author himself as a special pleading. And as to the Buddhist expressions in the work itself, they are evidently of so mystical a character that a Sufi might well use them in a Buddhist country, as mystics are apt to use any phraseology of the religious and literary milieu in which they express themselves. My Tibetan friends could at first tell me very little about the author and his history. The first story I heard about him was, as proved later, entirely legendary. It was said that the booklet had been written by one of the Grand Lamas, I think one from Tashilhunpo was meant, a so-called Teshu Lama, who was said to have composed it pseudonymously under the guise of a Mohamedan in order to shame his own co-religionists and compatriots who had become lax in religion and did no longer live up to the sublime precepts of Buddhism. By circulating this work as coming from a despised, semi-barbarian, Mohamedan, he meant, it was said, to teach his own people a salutary lesson. The story was attractive enough. Later on, however, I received more historical and, as it seems to me, reliable, information, which told another tale. It was said that Phalu was an official in the service of a previous, most likely *the* previous, Teshu Lama. He was a *chibs dpon*, groom, equerry, master of the horse, or whatever the equivalent name in English would be, in short the official in charge of the horse which form part of the Lama's state. He was a Kashmiri by birth, and was more or less vaguely said to have been a Buddhist, not a Mohamedan. I think, too, that it was stated that he had come from Kashmir, and had not been born in Tibet. This man was by nature much of a philosopher and, besides, personally a friend of, that is on an intimate footing with, the Teshu Lama, his master, to whom he had very free access. In his old age he met with some great sorrow or disappointment, and discarded all worldly rank and wealth, living the life of a recluse and philosopher. Then it was that he wrote his booklet. It is said that he practically left the world and became a hermit, but not in the sense of becoming a Buddhist monk. And this is all I have gathered about him. Tibetan friends vouch for it, however, that very old men, and people of an older generation, have known him personally living in Shigatse, and his *floreat* is fixed vaguely at about some thirty years ago. It is said that his descen-

dants still live in Tibet, belong to its nobility, and are people of position.

I have been told that on its first appearance the little book created quite a stir and was much admired, but that now it is not regarded as something very great, especially by the literati, as the book is not classical and not learned and "contains nothing new." Evidently the way of the world is the same in Tibet as elsewhere. That the booklet is very popular among the common people is certain, however, and that it appeals to them speaks well for and shows an attractive side of the Tibetan character. It is, for instance, the constant companion of my servant, who is a Tibetan in exile in Calcutta, and whenever he has nothing else to do, I see him either with his Khachhe Phalu or with his Timekunden, laboriously plodding away at their lines, ever anew, and always with the same evident pleasure. But to a simple Tibetan reading is hard work, and so the message does not become stale very soon, and the delight of it is a joy, if not for ever, still at least for a very long time.

The booklet numbers 28 sheets or 55 pages of text, the first page containing only the title. It consists of 11 short chapters, of which in all the copies the 10th is numbered 11th and the eleventh not numbered at all. The chapters are very unequal in length; some have more than a hundred lines, others less than or only a few over thirty. To work out in full detail every question suggested by the study of the work would require considerable space; my notes for the first half cover more than 200 pages foolscap. As my occupations do not allow me to finish and to prepare for publication, now, and probably for some time to come, a complete critical edition of the text, it may have its use to publish the net results of the work already done as a preliminary. No better occasion for that could be found than in the present volume in which we honour the man who in Calcutta has been such an active promoter of Tibetan studies, and who in so many ways has shown his enlightened interest in all what conduces to greater knowledge of the Snowland, its language and its civilisation.

So, hereunder, I give the text of the first five chapters of our booklet, in a corrected form in so far as I am able to establish it. The corrections, be it understood, are only in orthography, without any verbal modification, which would be uncalled for. Then I add the next two chapters which are short, in the original spelling. The first five I



have divided into paragraphs as their sense seemed to suggest. The next two are left as they appear in the original without further analysis. Next I give the translation of these first five chapters, which I have attempted to make practically literal, with as little polish as seemed indispensable to ensure a good understanding. In my manuscript notes I have attempted a full justification for my renderings, and I hope I shall, at some future time, be able to publish these in proper form in a suitable place. Meanwhile I hope that those competent to judge will find the translation reliable. I have taken especial pains to render colloquialism by equivalent colloquialism. A few brief notes at the bottom of the pages are intended to bring out better some implied meanings in the translation.

The question in how far Khachhe Phalu's booklet is an original production deserves some discussion. From the first chapter the impression is gathered that what he wrote was derived from Indian models, but a study of the text does not bear out that impression. In line 37 of the seventh chapter it is expressly stated that "Indian speech has been turned into Tibetan speech," but that seems a mere *façon de parler*. In most of the chapter endings Phalu indicates that his production proceeds from his own meditations, and the nature of his language and thought seems to tally with these statements. So we find in II. 55: "Khachhe Phalu reminds the world," quite in the style of "Kabir says." Again in III. 93: "Khachhe Phalu's exhortation is explained"; in IV. 105: "Khachhe Phalu's serious counsel"; in V. 26 "Khachhe Phalu's heart's word has flown over from his mouth"; and similar expressions in VI. 29; VIII, fourth line from the end; IX, *idem*; and, lastly, XI. fifth and fourth lines from the end. For the present it would seem that we are justified in taking his booklet as an original production, the unmixed expression of his own individuality. In the meantime this little contribution is only meant as a preliminary announcement of results and the subject must wait for its fuller treatment and discussion until I can find the leisure necessary for a publication on a much ampler scale, adequate to the subject. May, in the meantime, old Khachhe Phalu gain some new friends and the attention he deserves by what is now and here shown of him.

༡༡ ། ཁ་ཆེ་པ་ལུའི་འཛིག་རྟེན་ལས་འབྲས་རྩིས་ལུགས་ཀྱི་  
བསྐྱབ་བྱ་བཞུགས་སོ།

༡༡ ། ཨོ་སྤྱི།

སྤྱོན་གྱི་གར་འཕགས་པའི་ཡུལ་ན་སངས་རྒྱས་དགྲའ་ལོ་བཅུ་ལ་ཕེབས་པ་ན།  
འཛེས་གླིང་སྤྱི་དང་ལྷག་པར་ཡུལ་དགའ་བའི་གཡས་གཡོན་དུ་དགས་དང་རྟེན་འབྲེལ་  
ལུན་སྤྱོད་ཆོགས་པ་དང་། རྒྱ་འབྲུལ་མཁས་བཅུན་གྲངས་མེད་ཀྱིས་མཛེད་པ་རྣམས་  
འབྲི་དགོས་དང་། ཤོད་དགོས་བྱུང་ན་མི་ཆོའི་ཁ་ལ་མི་ཆོ་མང་པོ་དགོས་འདུག་པས།  
མཚམས་ཀྱི་ཞུ་བར། དགྲའ་ལོ་བཅུ་ལ་ཕེབས་པའི་དུས། དང་པོ་དང་པོའི་གཏོར་  
མཛེད། གཉིས་པ་ཁྲིམས་ཀྱི་འབྲོན་ཁྲུངས། གསུམ་པ་འོ་ཆའི་རྒྱ་མཚོ། བཞི་པ་སྤྱོན་  
པའི་རྒྱལ་རྫོ། ལྷ་པ་ཆོས་གནང་བ་སོགས་ཙ་བ་ལུང་དང་མཉམ་པའི་སྤྲོང་པོ་ལ་ལོ་  
འདབ་རྒྱས་པ་ལྟ་བུའི་ཆོས་འཛིག་རྟེན། ལས་རྒྱ་འབྲས། འབྲེལ་ངོ་རྒྱུ་བྱམས་སྤྱིང་རྒྱུ།  
ལས་ལུགས་སྤོལ་སོགས་གང་ཅི་རྒྱ་མཚོ་ཐོག་པའི་ཐོག་པ་དུམ་བུ་བརྒྱ་ཐུག་མང་པོར་  
བདང་བའི་བསྐྱབ་བྱའི་ཆོགས་བཅད་སྤྱོད་ཀྱི་དར་ལ་བརྒྱུད་པ་བཞིན་འདི་ཆོམས་ཆོག་  
བདག་ཁ་ཆེ་པ་ལུ་འཛེག་ཡིས་ཡིག་ཐོག་དུ་བཞེད་པའི་བསྐྱབ་བྱ་དངོས་གྲུབ་ཅུ་མིག་གྱི་  
ལུ་དང་པོ་འོ།

1. ཆོས་ཀྱི་འབྲོན་ཁྲུངས་དེ་རྒྱུ་ཐོག་ཐོག་

རྒྱུ་དུ་ཆོས་ཀྱི་ཐུག་རི་དབུ་འཕངས་མཐོ།



མདུན་དུ་སྤྱིང་ཟེའི་མཚོ་མོ་འོད་ཀྱིས་ཁེངས།  
 དབྱར་དབྱན་མེད་པ་ཉིན་མཚན་རིང་བུང་བསྟོམས།  
 དབྱར་ཁ་ཏོ་རྒྱ་དབྱན་ཁ་གང་རྒྱ་མེད།  
 དབྱར་དབྱན་རིང་བུང་ཏོ་གང་ལྷན་པའི་ས།  
 ཉི་མ་ནས་མཁའི་དབྱང་དུ་བསྐྱེབས་པའི་དུས།  
 ཁང་བྱིས་སྤན་པ་གྲིབ་སོ་འཁོར་རྒྱ་མེད།  
 དེ་ཚོ་འཛམ་གྱིང་ལྗེ་པའི་དྲགས་བྱེད་ཡིན།  
 ལྗེ་བ་དེ་ནས་ལྗེ་བར་འགྲོ་བའི་ལམ།

11. ལྗེ་བའི་ལྗེ་བ་དེ་ལ་ཕྱག་འཚལ་ལོ།  
 བོད་ཀྱི་སྐད་དུ་དཀོན་མཆོག་རིན་པོ་ཆེ།  
 རང་པའི་སྐད་དུ་གོ་བརྒྱལ་ཕྱག་འཚལ་ལོ།
14. རྒྱ་གར་འཕགས་པའི་ཡུལ་དུ་འགྲོ་འདོད་ན།  
 སེམས་པའི་ཡུལ་ན་གཏི་མུག་ལྷལ་མེད་བཟོས།  
 འདོད་ཆགས་ནག་པོ་རྒྱ་མཚོ་འི་གཏིང་ལ་བསྐྱར།  
 ཆགས་སྤང་ཞེ་སྤང་བསར་པོ་འི་སེལ་སྦྱར།  
 བསམ་རྒྱ་གཅིག་ལ་སྟོམ་རྒྱ་དན་རྒྱ་གཅིག  
 གཅིག་ལ་གཉིས་ཀྱི་འབྲེལ་སོ་མེད་ཟེར་ན།  
 ཆོས་ལ་འགྲོ་ཆས་སྦྱིག་གིག་པ་ཡི་བུ།

21. འགྲོ་གིན་འགྲོ་གིན་ལྟར་སོ་སེམས་ཡོང་ཡོ།  
 བྱས་ཚད་ཆོས་དང་བདེ་ཚད་ལས་ལ་འགྲོ  
 བསམ་ཚད་ཐོག་དང་དགོས་ཚད་ལག་དུ་འཐོབས།  
 ལབ་ཚད་གདས་དང་དགོས་ཚད་འབེན་ལ་འཕྲོག

25. དེ་འདྲའི་ས་རྩ་འགྲོ་འདོད་ཡོད་ཟེར་ན། ।  
 དགོས་ཀྱི་སྤྱིང་པོ་དོན་གྱི་དོཁ་གསུམ། ।  
 དང་པོ། ।  
 སེམས་པ་མི་ཡོང་བཞིན་དུ་དང་གཅིག་དགོས། ।  
 གཉིས་པ། ।  
 དམ་ཚིག་གཙང་ཆུ་བཞིན་དུ་གཙང་གཅིག་དགོས། ।  
 གསུམ་པ། ।  
 ཡག་གྱ་སང་གི་བཞིན་དུ་ཆེ་གཅིག་དགོས། ।  
 དེ་གསུམ་འཛོམས་ན་དེ་རྩ་སྤྱིངས་པ་རེད། ।
31. དེ་འདྲའི་ས་རྩ་སྤྱིངས་པའི་པོ་གཞན་ཚྭ་། ।  
 རང་ལ་རང་གིས་གོ་བ་མ་བསྐྱོན་ན། ।  
 འཛིག་དོན་འདི་ཡི་འཁོར་དུ་གིས་ཡོང་ངོ་། ।
34. སང་སང་གནང་གནང་ཟེར་གྱིན་འགྲང་ཡོང་ངོ་། ।  
 དེ་འདྲའི་ངང་ནས་འབོད་མཁན་སྤྱིང་ཡོང་ངོ་། ।  
 དེ་དུས་འགྲོད་པའི་གྲིང་ལ་གྱབ་ཡོང་ངོ་། ।
37. ཁ་རྩར་སྤོང་བོ་སྐམ་པོའི་དོལ་སྤྱིས། ।  
 ཡལ་ག་ལོ་འདབ་དེ་མ་ཐག་དུ་གྱིས། ।  
 འདབ་ལོ་རེ་རེ་ཐོག་དུ་མཚན་རེ་འབྱུངས། ।  
 མཁས་པ་ཡོངས་ཀྱི་རིག་པ་མི་ཉམས་པ། ।  
 རྩེ་བའི་སྙན་ལྷ་རྩེ་བའི་བྱང་དུ་བྱེད། ।



42. བཀའ་ཤོག་ཀྱང་ནི་དཔ་ཕྱག་སྐྱ་ཀྱང་དུ།  
 བཅུག་གི་ནི་བྱའི་དོན་གྱི་དོ་ཁའི་ཚིག་  
 སྒྲིག་ཆེན་བདག་དང་འཁོར་བའི་སེམས་ཅན་སོང་།  
 ཆོས་ཀྱི་ལམ་སྤྱ་ཟིན་པའི་སྒྲན་ལྟུ་ལ།

46. འདི་དང་བྱི་མ་གཉིས་ཀྱི་རི་ས་དང་།  
 རྩོད་དང་སེམས་པ་གཉིས་ཀྱི་བཞག་ས་ལ།  
 འབྲལ་བ་མེད་པ་ཕྱགས་ཆེད་ཀྱང་ནས་གཟིགས།  
 ཡི་ཤེས་སྤྱན་གྱིས་གཟིགས་ནས་ཕྱགས་ལ་ཞོག།  
 བྱམས་དང་བཅི་བས་བསྐྱངས་ནས་ལམ་སྤྱ་རྩྱངས།

51. སྐར་ཆེན་འོད་ཀྱིས་གླིང་ལ་ཞལ་གཟིགས་ནས།  
 སྐར་ཆུང་ཆོག་བརྒྱ་ལྔ་བུ་དང་གཉིས་བར།  
 སྐྱ་གྱའི་བཤད་པ་སྐྱ་གྱས་གོ་སང་ངོ་།

54. ནག་པོའི་རི་སོ་དཀར་པོའི་ཚིག་གིས་ཁེངས།  
 ཁ་ཆེ་པ་ལྟའི་བསྐྱེལ་གསོལ་དྲན་པོས་ཕྱལ།  
 བསྐྱབ་བྱ་ལེའུ་གཉིས་པའོ།

1. ཆོས་དང་འཛིག་ནི་ཁག་ཁག་སོ་སོ་རེད།  
 སེམས་དང་ཕྱས་པོ་རང་རང་སོ་སོ་རེད།  
 སེམས་པ་དཀའ་བ་སྤྱད་ནས་འགྲོ་འདོད་ཀྱང་།  
 ལུས་པོ་ཞིས་པོ་ཟས་ནས་སྤོད་འདོད་ཆེ།  
 ལུས་པོ་སྤྱིད་པོ་སྤོད་པ་ཞག་གསུམ་དང་།

- སེམས་པ་སྦྱག་པ་ཕྱག་གི་ཕྱག་ནས་སྦྱག་ |  
 སེམས་སྦྱིད་འདོད་ན་ལུས་ཀྱི་དཀའ་བ་སྦྱོར། |  
 ལུས་པོ་བསམ་ན་སེམས་པ་སྦྱག་ལ་སྦྱོར། |  
 ང་ལ་ཉན་ན་ལུས་སེམས་དགྱེ་བ་ཚོད། |
10. གསེར་དང་རྒྱ་གན་ཇི་མི་སྦྱོན་པ་རེད། |  
 གཡུ་དང་དོ་ལོ་མོར་ན་ལྷགས་པ་རེད། |  
 འདི་དང་ཕྱི་མ་ཁེ་གྱང་མི་ཤེས་ན། |  
 འཇིག་དེན་འཁོར་བའི་མི་ཚོ་འབྱོལ་འགྲོ་བྱེད། |  
 ལོ་གཅིག་ལོ་གཉིས་མི་དགོས་བརྒྱ་ཡི་བར། |  
 བ་མ་ས་དོ་འི་ཕྱང་པོ་ས་ལ་ཤིས། |
16. རྒྱལ་པོ་གསེར་ཁྲིའི་སྤྱིང་དུ་བཞུགས་པ་དང་། |  
 སྤང་ཕྱག་བན་པོ་འི་འོག་དུ་སྤྱོད་པ་གཉིས། |  
 སི་ནག་འཆི་བ་ཕྱང་དུས་འདྲ་འདྲ་རེད། |  
 ཟས་ཀྱི་ཞིས་མངར་ལྗེ་ནས་མིག་པའི་བར། |  
 འཁོར་བའི་སྦྱིད་སྦྱག་ཞག་གསུམ་འདི་ཡི་རིང་། |  
 སྤང་པོ་སྦྱག་ཀྱང་མི་ཚོ་འབྱོལ་འགྲོ་ལོ། |  
 རྒྱལ་པོ་སྦྱིད་ཀྱང་ཐ་མ་གྱི་འགྲོ་ལོ། |
23. དེ་སྤྱི་སོང་བའི་གྲངས་ཀ་མི་ཤེས་འདུག |  
 ད་ཅུང་འགྲོ་ཕྱི་གདེང་ཚོད་སྤྱི་ཡིས་ཤེས། |  
 ཡོང་གིན་ཡོང་གིན་འགྲོ་གིན་འགྲོ་གིན་དུ། |  
 དོན་དུ་ཡོང་མི་ཚང་མ་འགྲོ་མི་རེད། |



འཁོར་བ་འདི་ལ་དྲག་པ་གཅིག་ཀྱང་མེད།  
 དྲག་པ་མེད་པ་བདེན་པ་སུ་ལ་ཡོང་།  
 དྲག་པ་བདེན་པ་མེད་པའི་མི་ཚོ་འདི།  
 ལ་མགོ་འི་ཁ་ཡི་ཁྲི་གདུགས་ཉི་མ་འདྲ།  
 བྱོན་ན་མ་གཏོགས་བཞུགས་ཀྱི་ཡོང་དོག་མེད།

32. ད་དྲང་ཕྱག་གཱའི་སྒྲིང་བ་མ་ཡོང་བ།  
 མཁས་པ་ཡིན་ན་དོན་གྱི་དོ་ཁ་སྒྲིལ།  
 དོན་ཅ་སྒྲིལ་ན་དབའ་བོ་ཡང་ཅེ་རེད།

35. འཛིག་དྲན་འཁོར་བའི་ལས་ལ་སྒྲིང་བོ་མེད།  
 འཁོར་བ་གདན་དུ་སྡོད་པའི་ས་མ་རེད།  
 འབྲུལ་པ་ཞག་གསུམ་གནས་ཚང་གནས་མགོན་རེད།  
 མོ་མོ་འི་བསམ་ཁྲོ་མོ་མོས་གདང་བ་དགའ།  
 འབྲུལ་པ་འགྲོ་ཆས་སྡོན་ནས་མ་བསྒྲིགས་ན།  
 གནས་ཚང་རྒྱབ་དུ་འཁྱེར་ནས་འགྲོ་རྒྱ་མེད།  
 གནས་མོ་རོགས་ལ་འཁྱེད་རྒྱ་ཡོང་དོག་མེད།  
 རང་ནོར་རང་ལ་བདག་དུས་བསམ་ཁྲོ་ཐོང་།  
 རྩེ་མིག་མི་ལ་ཤོར་དུས་འགྲོད་པའི་རྒྱ།

44. ས་མ་ཤི་བ་མང་པོ་བྱང་ཡོད་འགྲོ  
 ཕྱ་གྲུ་ཕྲད་པ་མང་པོ་མཐོང་ཡོད་འགྲོ  
 ཡ་མའི་རྩེས་ལ་ཨོ་ལོ་འགྲོ་དོག་མེད།  
 ཡ་མའི་མཐུག་ལ་བྱ་མོ་འགྲོ་དོག་མེད།

- སོ་སོའི་ནས་དུས་སོ་སོས་སྐྱལ་ནས་འགྲོ  
 ཁྱོད་རང་ཁྱོད་རའི་བསམ་སྒོ་ཁྱོད་རང་གོང་།
50. གཅིག་ཕུང་འགྲོ་བའི་ལམ་གྱི་ལམ་ཆས་འདི།  
 སྒྲོན་སྒྲོན་སྒྲོན་ལ་སྤྱང་པོའི་ལག་དུ་བསྐྱར།  
 རོར་གྱི་དུ་ལ་འགྲོ་བའི་བང་འགྲོས་སྒྲེབས།  
 ཕྱི་མ་འགྲོ་བའི་ལམ་ལ་ཐོན་ཆོག་གིས།
51. ཡ་པོལ་ཕུག་པོ་ཡོངས་སྤྱོད་དགོས་འདོད་ན།  
 འདི་ཅ་སྤྱང་པོའི་སྤྱོད་སྤྱུག་བརྟམས་པ་བཟང་།  
 ས་ཡི་འོག་དུ་ཁམས་བྱ་ཟ་འདོད་ན།  
 ས་སྤྱང་འདི་ཅ་ཁམས་སྤྱོད་བཅུག་པ་བཟང་།  
 ཀུན་ལ་བདེ་བའི་ཅ་བ་བཅུག་པ་བཟང་།
52. ཆོས་ཀྱི་རྩ་བ་མི་སེམས་འཛིན་ཀྱི་མེད།  
 ཆོས་ཀྱི་སྤྱིང་པོ་གཞན་དོན་སྤྱིག་ལེ་རེད།  
 ཁྱོད་རང་ཁྱོད་རའི་འདོད་པ་ཟེན་འདོད་ན།  
 ཆང་དང་ཨ་རག་དེ་ལས་རྩྭ་ག་པ་མེད།
53. ང་ང་ང་གྱུས་ཟེར་བའི་བང་གྱུས་ཅན།  
 གསེར་དངུལ་རངས་དང་གདམ་དོན་ང་ཟེར་ཞིང་།  
 ཞིས་པོ་ང་དང་འཇམ་པོ་ང་ཟེར་གྱི  
 ལེགས་པོ་ང་དང་སེམས་པོ་ང་ཟེར་གྱི  
 གནས་བཟང་སྒོར་ཀྱང་ཀྱང་ཅུང་ན་ཅོག་ཡིན།  
 རི་ཁྱོད་འགྲིམ་ཀྱང་ན་མཆོག་ཆ་ཅོག་རེད།



ཐུང་ལ་བཅུད་སྒོར་གཏོང་ཀྱང་སྤྱོད་པ་རེད།  
 རེའུ་བཅུད་ལེན་རང་སྤྱུག་རང་གིས་ཉིས།

71. བྱ་ལྷགས་བྱེད་ལྷགས་ལྷན་པའི་པ་གན་ཚོ།  
 འདོད་པ་ཅན་གྱི་ཚོས་པ་བརྒྱ་ལས་ལྷག  
 རང་འདོད་ཅན་གྱི་སི་ལ་ངོ་ཚ་མེད།  
 ངོ་ཚ་མེད་པའི་སི་དེ་དུད་འགྲོ་འི་རྒྱད།

75. བུ་སྟོ་གྱན་དང་གོས་ཀྱིས་སྦྱད་བྱུར་ཀྱང་།  
 རོར་བཟང་རྒྱ་བྱའི་བཅུན་སྟེ་ཉན་དོག་མེད།  
 སེམས་ཤོ་མ་ཚོད་ལྷ་ཚོས་བྱས་བྱུར་ཀྱང་།  
 མེ་ལོང་ཐུན་པའི་སྤྱིང་དུ་གསལ་དོག་མེད།  
 རྒྱ་འཐག་ཐྱང་གི་སྟག་དེ་ཡི་ལ་བས་བསྒྲིབས།  
 ཉིན་གང་སོང་ཡང་དགོང་སོས་དེར་ལུས།  
 འདོད་པའི་ཞགས་འཐག་ཀྱང་ནས་མ་བཀྲོལ་ན།  
 ལྷ་ཚོས་བྱས་སོང་ཟེར་ཀྱང་སྤྱོད་པ་རེད།  
 ཤོག་སྟོ་དར་གྱི་སྦྱད་པས་བསྐྱུས་པ་ན།  
 རོད་པོ་ཡིན་ཀྱང་ནས་འཕངས་གཅོད་དོག་མེད།

85. དམ་ཚོག་སེམས་དང་བཅོན་འགྲུས་སྤྱིང་ནས་དགོས།  
 བྱག་རྒྱ་གང་ཡོད་ཅི་ཡོད་སེམས་ལ་བྱག  
 ལས་བྱ་འདི་ནི་སེམས་པ་དུང་གི་ལས།

88. སེམས་ལ་གལ་དར་ཡང་ནས་ཡང་དུ་རྒྱོབ།  
 ཚང་མས་སྟོན་རྒྱ་མེ་ཡོང་རྟེན་གྱི་གུ་ཤང་།

གངས་བཟང་འཁྲུང་གྱི་མེ་ཡོང་ལྷོས་ཤིག་ཡང་། །

སྒྲིལ་བཟང་ཞིག་གྱི་མེ་ཡོང་ལྷོས་ཤིག་ཡང་། །

དེ་གསུམ་འཛོམས་ན་དང་པོའི་དང་པོ་རེད། །

93. ཁ་ཆེ་པ་ལུང་སྟོང་གངས་བཟང་ཡོད་དོ། །

ཉན་དང་མི་ཉན་སོ་སོའི་བསམ་སྒྲོ་རེད། །

ཡིན་ཀྱང་གྱི་ཤིག་རི་མོས་འཁེངས་སོང་ངོ། །

གྱི་སྒྲིལ་སེར་པོའི་སྒྲོ་ཁ་ཆོག་སོང་ངོ། །

བསྐྱབ་བྱ་ལེའུ་གསུམ་པའོ། །

1. གྱལ་པོ་ཆེན་པོ་ཡུལ་གྱི་རྒྱན་ཆ་རེད། །

ཁྲིམས་དང་མཐུན་ན་གྱལ་གཞིས་སངས་ཐང་ལྡན། །

ཁྲིམས་འགོ་ནོན་ན་བསམ་དོན་ལྡན་གྱིས་གྲུབ། །

ཁྲིམས་གཞུང་ལྡན་ན་བདེ་སྦྱིད་ལྡན་སུམ་ཆོག་ས། །

མཆོ་མོ་འཁྲིམ་ན་ཉ་མོ་ལས་ཀྱིས་འཁྲིམ། །

ལུང་པ་དབུལ་ན་གྱལ་པོ་ལས་ཀྱིས་དབུལ། །

ཇི་དཔོན་དར་ཞིང་གྱལ་པོའི་ས་མེ་འབྱུལ། །

ཡུལ་མེ་མེད་པའི་ཇི་དཔོན་གོད་རེ་བོ། །

9. དཔོན་འབངས་ནད་པ་ཙམ་ཆེའི་དཔེ་བཞིན་དུ། །

ཅུ་བཅུག་པའི་ཤུལ་ལ་མ་སྤྲོད་ཐོབ། །

བཀའ་སྤྱོད་དགོངས་འཛོམས་གཞུག་ལ་བྱམས་སྦྱོང་མཛོད། །

དང་པོ་ཉེས་པ་ཆ་ཡང་བབས་དང་སྤྱན། །

གཉིས་པ་ཉེས་པའི་ཐོག་དུ་ཉེས་ཐག་ཐོང་། །



- གསུམ་པ་མི་ངན་ཅ་མེད་བཟོས་ཀྱང་རུང་། །  
 དེ་འདྲའི་མི་ལ་སྤྱིང་ཇི་ལྟ་དགོས་མེད། །
16. ལུག་གུ་ས་འཁྱེར་གོང་ལ་སྤྱང་གི་རྒྱངས། །  
 ཡུལ་ཕྱེ་ས་འཁྱེར་གོང་ལ་མི་ངན་སྤྱར། །  
 རྒྱལ་པོ་ཞི་ལྟར་ཆག་པ་ཉལ་སྤྲད་ན། །  
 ཡུལ་ཕྱེ་ཁྲག་ལྟར་འཁྱུག་པ་མི་ཤེས་སོ། །  
 ལུག་ཇི་ཇི་ཆང་གཉིས་ལ་སུག་འཁོར་ན། །  
 ལུག་གུ་སྤྱང་གིས་འཁྱེར་བ་དངོས་བདེན་རེད། །
22. བང་ལ་སེམས་པའི་མི་དེ་ལས་ལ་མངག  
 ཤིང་བཟོ་སེམས་ཀྱང་ལྟ་བུའི་ཡོང་དོག་མེད། །  
 སྤྱང་གི་དགའ་ཀྱང་ལུག་ཇི་ཉན་དོག་མེད། །  
 ལས་འབྲས་ཅན་ལ་མི་ཡི་ཇི་དཔོན་སྟེས། །  
 ལུག་གུ་སྤྱང་གི་ཁ་ལ་བཅུག་ཡོང་ངོ། །
27. ཡོན་ཏན་ཅན་ལ་དོན་གྱི་དོལ་བྱིས། །  
 ཅོར་བུ་དགོས་ན་གྲུ་མཚོའི་གཏིང་ལ་ཡོང་། །  
 དམ་ཚིག་གཅུང་མའི་མི་ལ་སྟོག་ཏད་འཚོལ། །  
 རོ་ཇི་བྲག་ལ་འགྱུར་བ་ཅི་ལ་སྤྲོད། །  
 ཉིན་མཚན་མེད་པ་སེམས་པའི་མི་དང་ལྟན། །  
 ལྷ་ཁའི་ཁྱི་རོ་ཐམ་ལྟ་ལ་འགྲོ། །
33. ཤ་ཚ་ཅན་ལ་སྤྱོང་མཐར་དེས་པར་སྤྲོད། །  
 དུས་ཇིས་རྒྱད་ཀྱལ་བྱང་ན་སྟོལ་ཇོགས། །

- གུས་པ་ཅན་གྱི་སེམས་པ་འཕམ་ས་ཚུགས།  
 གྱིད་རྒྱ་མདུན་ཏུ་ཡོད་ཏུས་གྱིད་མཁན་མང་།  
 གློ་གདོད་འཛོལ་མི་ནམས་ཚོ་མཐའ་ནས་སྐྱོངས།  
 འཛམ་གྱི་རྒྱུ་འདིར་གདམ་པ་ཟངས་སྐད་ཀྱིས་ཁིངས།  
 39. དཔའ་ཙམ་ཅན་ལ་དཔ་དུས་བདག་པོ་སྤྱོད།  
 འགག་ཙ་ཐུག་དུས་དགོས་པའི་དུས་གཅིག་ཡོང་།  
 རྒྱན་དུ་བང་མཛོད་ནོར་གྱིས་སྐྱོང་རྒྱ་གྱིས།  
 རྒྱན་ཙ་ཐུག་ཡོང་དག་པོ་མཛོང་ཡོང་ངོ་།  
 43. དག་འོག་འདུལ་བར་དགོས་ཀྱི་དགོས་ཆ་གཉིས།  
 རོར་དང་དབྱང་གི་དག་པོ་ཆམ་ལ་པམས།  
 རོར་ཐུས་མེད་པར་དབྱང་ལོགས་མེད་ཐམས་མེད།  
 དབྱང་ལོགས་འཛོལ་བར་ནོར་ཐུས་མེད་ཐམས་མེད།  
 དེ་གཉིས་འཛོམས་ན་དག་པོ་ལས་ཀྱི་འཛོམས།  
 རོར་ལ་པ་མ་བྱ་ཆ་གསོལ་གསོལ་མཛོད།  
 49. ལོ་མང་སོང་བའི་ཁྱད་པོ་འི་ཁ་ལ་ཉོན།  
 རྒྱུད་ཐུག་མང་པོ་བྱོང་བའི་སི་ཁན་རེད།  
 རྒྱགས་ཀྱི་རྒྱགས་འི་མཚམས་ལ་བསྐྱེབ་པའི་དུས།  
 གཞོན་པའི་ཤེད་ལས་ཁྱད་པོ་རྒྱས་བྱ་བ་ཟངས།  
 53. དག་པོ་འཕྲལ་གང་འཕྲལ་ལ་འདུལ་འདོད་ན།  
 སྐབས་ཐོག་བྱོགས་ལ་བཀྱག་ནས་སྤང་པ་བཟང་།  
 ཐམས་ཀྱི་སྒོ་ནས་དོན་ཙ་ལོན་ཟེར་ན།



- མདའ་གྱི་མདུང་གསུམ་འཕུར་ཀྱི་སྟོན་པའི་ལས།  
 མི་ཐུབ་དག་དང་འཛིང་འཛིང་བཞག་པ་དགའ།  
 རྫོགས་མགོ་ཅུའི་ཕྱིང་ལ་རྒྱག་དོག་མེད།  
 མདའ་མ་མི་དགོས་གོ་སར་དངོས་ཡིན་ཀྱང་།  
 འགྲིག་ཅམ་བྱུང་ན་འགྲིག་པ་གཙོ་དོན་རྟེ།  
 གཤོང་དུ་དཔའ་པོ་རྒྱལ་ཁབ་ས་ཉེས་སྤྱུ་ཁག  
 ཐབས་ནམས་འཕྱལ་གྱི་མི་མདའ་རྒྱང་ནས་ཕྱིར།  
 དང་པོ་ཐབས་ནམས་དགྲ་བཅུ་གོ་དགྲ་ཕྱོས།  
 བརྒྱལ་འཁྲུག་དགོས་བྱུང་ཀྱང་བྱ་ཐབས་མེད།
65. གོ་བ་མེད་པའི་མི་དེ་ཁྱི་ལས་ལོད།  
 ཁྱི་ངན་བྱུང་ན་བར་ཀ་སྤྲུལ་དགྱི  
 ཕྱིན་ཕྱིང་ཟེར་ན་ཕྱིན་རྒྱུའི་ལས་བྱ་ཐོང་།  
 འཛིང་ཕྱིང་ཟེར་ན་གོས་གསུམ་སྟོན་ལ་སྟོས།  
 རྫོགས་མགོ་ཁོང་ཁྱོ་ལོང་དུ་ས་མ་དཀན།  
 རྫོགས་སྤྱུ་དཀན་རང་གི་ཁ་ལ་རྒྱོབ།
71. དོན་ཅ་འཇམ་པོའི་སྟོན་པ་ལོན་ཟེར་ན།  
 ང་རྒྱལ་ཁོང་ཁྱོ་དོན་མེད་ཕྱིང་པ་རེད།  
 ཁོང་ཁྱོ་དཔང་ལ་སྤྱད་ན་མཁས་པའི་དགས།  
 ཁོང་ཁྱོ་རྫོས་ལ་འགྲོ་མི་སྟོན་པ་རེད།
76. བསམ་སྟོན་སྟོན་ལ་མཐོང་ན་མཁས་པ་དང་།  
 ཁྱི་ཅ་མདུན་དུ་ཞུགས་པ་སྤྲུལ་ཀྱང་མཐོང་།

- རྩེད་དཀར་གཡས་འཁྱུང་གཅོག་པ་སྤྲུམ་ཀྱང་སེའོ། །  
 རྩེད་པ་སྤྲུམ་དགོས་བྱུང་ན་ཉ་སྤྲུམ་ཡོང་། །
- 79 དག་པོ་མགོ་པོ་གྱུར་ནས་སྤྲེབ་བྱུང་ན། །  
 སྤྲིང་ནས་ཁོང་ཁྲོ་སེས་ཀྱི་གཏོང་ནས་ཐོན། །  
 མགོ་པོ་གྱུར་བའི་དག་པོ་འཕམ་མ་རྩལ། །  
 ཡིན་ཀྱང་ཁྲུང་དང་གཡོ་སྤྱུར་དོགས་ཐོན་དགོས། །  
 གཅོང་པོ་མཁར་དཀྱིལ་ཞབས་ལ་རྒྱག་པ་དེ། །  
 རགས་རྒྱག་མ་བྱུང་ཐ་མར་མཁར་ལ་ཤེད། །
85. ངན་པ་བསྐྱངས་ན་བཟང་པོ་བདུངས་པ་འདྲ། །  
 ཀྱན་བྱ་གསོལ་ན་ཆོང་པ་བསད་པ་འདྲ། །  
 དྲུག་སྤྱུལ་བཞག་ན་མགོ་ནག་མི་ལ་ངན། །  
 སྤྱང་གི་བཞག་ན་གཡང་དཀར་ལྷག་ལ་ངན། །  
 ཁྱི་ཡིས་མི་ལ་སྤྲུག་པ་ཡིན་མི་ཞུ། །  
 ཁྱི་ངན་བདག་འཛིན་ཕྱེད་མཁན་མི་ངན་རེད། །
91. དག་མགོ་འདུལ་མཁན་གཉིས་མགོ་སྤོང་མཁན་དགོས། །  
 འཇམ་རང་དྲགས་ན་དག་པོ་གཉེན་རིངས་ཡོང་། །  
 ཁྱོང་རང་དྲགས་ན་འགག་ལ་བྱག་བའི་ཉིན། །  
 འཇམ་རྩལ་བསྐྱེས་ནས་ཀྱན་ལ་གཏོང་ལྷགས་སེའོ། །  
 དག་གཉིས་ཆོང་མར་ཐབས་ཀྱིས་གྲོགས་ལ་ཁུག། །
96. འཕྲུལ་དང་ཕྱག་གི་རྒྱལ་ས་འཛིན་འདོད་ན། །  
 ཉེ་རིང་མེད་པར་གསེར་ཁྲིའི་ཐོག་ནས་བྱོངས། །



ཡུལ་བདེ་མི་བདེ་ཡོང་བའི་དགོངས་པ་དང་། །  
 དགོང་མོ་ས་ལ་བབས་ནས་ཆོས་ལ་འབྱུངས། །  
 ལུས་ངག་ཡིད་གསུམ་སྤྱག་འཆའ་སྒྲོན་ལས་ཐོབ། །  
 གདན་གྱི་རི་ས་དགོན་པ་ཆོག་གསུམ་ལ་ཞུ། །  
 རིན་ཆེན་སྐར་མའི་བདག་པོ་འི་བཀའ་དང་ལྷན། །  
 འདི་ཕྱི་གཉིས་ཀྱི་དབྱ་འཕང་མཐོ་དགོས་ན། །  
 མི་དྲག་འཆི་བ་མ་ཐེད་བྱགས་ལ་ཞོག། །

105. འདོད་འདོད་ཁ་ཆེ་པ་ལཱའི་གྲོས་གྲོས་ཀྱི་ །  
 དོན་གྱི་སྒྲན་ཞུ་བྱ་དྲིག་དར་ལ་བརྒྱད། །  
 ཁམས་གསུམ་དབང་འདུས་བྱང་དུ་བྱུལ་ཡོད་དོ། །  
 རིན་ཐང་སྒོར་དུས་བརྒྱ་བསྐྱར་གྲངས་སྤྱུཅད། །  
 བསྐྱབ་བྱ་ལེབ་བཞི་པའོ། །

1. འཛིག་ཉིན་འདི་ཅུ་སྐར་གཤོང་མང་གཅིག་འདུག། །  
 སྒྱིད་སྤྱག་རིང་བྱང་སྒོས་བྲ་གྲངས་མེད་ཅེད། །  
 འདྲ་འདྲ་གཅིག་ཀྱང་མེད་པ་མཐོང་གསལ་ཅེད། །  
 འདི་ལ་ཆོག་ཤེས་རང་གིས་བྱས་པ་དགའ། །

6. ཐོད་པའི་རི་མོ་སྤྱབ་ཀྱང་ཆུབ་རྒྱ་མེད། །  
 དེ་ལས་རི་མོ་འི་འགྲོ་ལུགས་སྤྱན་པ་དགའ། །  
 ལུགས་རིང་བྱང་བྱ་སྤྱག་ཀྱང་རང་སྤྱག་ཅེད། །  
 བཀའ་བའི་རྒྱབ་འཁྱར་མ་འཁྱེད་དགའ་མེད་ཅེད། །

- སེམས་གོ་ཚེད་ན་ནོར་ལ་མང་ཉུང་མེད།  
 ཚོག་ཤེས་མེད་པས་ཀྱལ་པོ་སྤང་བོ་དང་།  
 སེམས་གོ་ཚེད་ན་སྤང་བོ་དེ་ལས་ལྷག  
 ཀྱལ་པོ་ཀྱལ་གཞིས་ཟེས་ནས་ལྷོགས་ལྷང་ལྷང་།  
 སྤང་སྤྱག་ཐང་ཀྱལ་ཁེངས་ན་སྤོ་འགྲོ་འགྲོ།
14. དམྱོས་པའི་ལས་ལ་ཚོག་ཤེས་མ་བྱས་ན།  
 རང་སྤྱག་རང་གིས་ཉེ་བ་དེ་ན་མེད་པེད།  
 ཚོག་ཤེས་ལྷན་ན་བྱུག་དང་མ་བྱུག་མེད།  
 ལས་ལ་དམྱོས་ན་དགྲ་ནོར་རང་གི་ནོར།  
 མ་དམྱོས་པ་ནོར་བྱ་ལ་དག་པ་དགའ།
19. ལྷང་པ་དེ་ཡི་ཕྱེད་རྒྱ་སྤྱོད་གོ་མེད།  
 སྤྱགས་སྤྱགས་སིག་སིག་བྱས་པའི་ཅི་ལ་པན།  
 སེམས་པ་ཤོར་ན་པ་བཟང་བྱ་ལ་ཤོར།  
 ཚོག་ཤེས་བྱས་ནས་ལྷས་སེམས་འདོད་ལ་འཛོག  
 ལག་ལ་ནང་ན་པའི་རིགས་ལ་སྤང་བྱ་གིས།  
 པ་བདེ་བྱ་སྤྱིད་ཡོང་པའི་བསམ་སློབ་ཐོང་།
25. འདི་ཕྱི་གཉིས་ཀྱི་གདམ་དོན་ལག་པའི་མཐིམ།  
 ཁ་ཅེས་ལུའི་སྤྱིང་གདམ་ཁ་ནས་ལུད།  
 སྤྱིང་གི་བྱ་ཚོ་སྤྱིང་ནས་གོ་བ་སྤྱོད།  
 གོ་བ་ཡོད་ན་གོ་བྱ་གིས་ཡོད་དོ།  
 མང་བོ་མེད་ཀྱང་གོ་བ་བཅུད་དང་ལྷན།  
 བསྐྱབ་བྱ་ལུ་ལྷ་པའོ།།



1. དབྱར་ཁ་ལྷགས་དང་དབྱན་ཁ་ཇ་ལ་ལྷོས། |  
 དབྱར་དབྱན་མེད་པ་དམར་པོའི་ལྷོ་ལ་བལྷོས། |  
 ལྷིང་གཏམ་ལྷིང་གིས་གྲོགས་ལ་ཤོད་ཚད་བགྱིས། |  
 སྤྱ་གྲོགས་དགོངས་དབྱར་སོང་བ་མང་པོ་ཡོང་། |
5. གསེར་དབྱལ་མི་ལ་བཅོལ་དགོས་བྱུང་ཀྱང་བཅོལ། |  
 བཅོལ་པོ་གཏོང་ཀྱང་ཅལ་ནས་ལྷེད་པ་རེད། |  
 ལྷིང་གཏམ་མི་ལ་བཅོལ་བཅོལ་མང་གྲགས་ན། |  
 ལག་མགོ་ཁ་ལ་བཅུག་ནས་སྤོད་དགོས་ཡོང་། |  
 གཏམ་གྱི་བདུད་པོ་ལྷིང་གི་དོང་དུ་ཅུད། |
10. ཁ་ལ་ལྷགས་དང་ལྷོ་ལ་ལྷོ་ལྷགས་ཀྱི་བ། |  
 བདུད་པོ་གཏོང་ནས་ཤོར་ན་མི་པོ་བསོད། |  
 འ་ཇི་བྱས་པ་ཅན་གྱི་ཅི་ལ་པན། |  
 མི་ཤོད་དབྱ་ཤོད་ཤོད་ཀྱི་མང་གྲགས་ན། |  
 མི་ལ་ས་ཤོད་ཟེར་གྱིན་སྤོད་དགོས་ཡོང་། |
15. ནར་ནར་ལྷོ་ལ་བདག་པོ་ས་ཀྱབས་ན། |  
 རིལ་རིལ་དབྱུ་ལ་འོ་ཀྱལ་བཟོས་ཡོང་ངོ། |  
 མ་བཤད་གཏམ་དེ་ག་དུས་བཤད་བཤད་རེད། |  
 བཤད་ན་འགྱོད་དགོས་བྱུང་ན་ཐ་མའི་ལས། |  
 མ་བཤད་བར་དུ་གཏམ་ལ་རང་དབང་ཐོབ། |
20. བཤད་ནས་གཏམ་གྱི་དབང་དུ་ཤོས་སྐྱེན་ཚོད། |  
 བཟང་པོ་ཡོངས་ལ་ངན་པ་ལ་བ་ཉེན་ཆེ། |  
 བཟང་པོའི་བསྐྱབ་བྱ་ངན་པའི་དབྱ་ལ་འགོ། |

- དེ་ལས་བཟང་ངན་ཚངས་ས་བཟང་བོས་སྒྲོངས། ।  
 བཟང་བོ་དག་མགོ་ངན་པས་བསྒྲིག་པས་བཟུན། ।  
 25. གཏམ་ལ་དྲངས་པའི་མི་དེ་སེམས་ནས་དྲངས། ।  
 སེམས་པ་གྲངས་ན་ཆོས་ཀྱི་ལས་སྒྲུ་ཟེན། ।  
 ད་ལྟ་དེ་ལས་སྤྱུག་ལུལ་སྦྱིད་ཀྱང་སྦྱིད། ।  
 འདི་ཕྱི་གཉིས་ཀྱི་པས་མ་དོན་ལྷན་གྱིས་འགྲུབ། ।  
 ཁ་ཆེ་པ་ལུའི་འདོད་དང་སྤྱུག་སྤྱུགས་ཐུགས། ।  
 30. དཀར་པོའི་ཐོག་དུ་ནག་པོའི་བྲིས་ཆ་གསལ། ।  
 བྲིས་མི་ས་འོག་བྲིས་ཆ་ས་ཡིས་ཐོག་ ।  
 འཇམ་གླིང་མི་བརྟེན་བསམ་སྟོའི་དྲན་གསོས་མཛོད། ।

བསྐྱབ་བྱ་ཡེ་འུ་དུག་པའོ ॥

- འཇམ་གླིང་མེ་ཡོང་པར་བལྟར་ཚུར་བལྟར་རེས། ।  
 འཁོར་བ་དུག་རི་བཞིན་དུ་ཁ་ལན་བསྒྲིག་ ।  
 རང་གིས་གར་ལྟས་མེ་ཡོང་ནང་དུ་གསལ། ।  
 རང་གི་གར་ལབ་བྲག་རི་ཁ་ལན་བསྒྲིག་ ।  
 5. བཟང་ན་བཟང་དང་ངན་ན་ངན་གྱི་ངན། ।  
 འདི་ནི་ཡོངས་སྤྱི་འཇིག་རྟེན་འཁོར་བའི་ལས། ।  
 ཚངས་མས་སྟོན་པའི་འདོད་པ་མེད་ཟེར་ན། ।  
 གཞན་ལ་ས་ལབ་རང་ལ་དོག་ཟེན་གྱི་ ।  
 ཚངས་ས་རང་གི་མདོག་དང་སྤྱན་ཡོང་ངོ་ ।  
 10. གང་བྱས་ལག་པའི་མཐོལ་དུ་གསལ་ཡོང་ངོ་ ।



གཞན་ལ་དགའ་ཆོད་ཁྱོད་རང་དགའ་མེད་ཡིན།

གང་ལྟར་བཟང་ལ་བཟང་དང་ངན་ལ་ངན།

དུག་ཤིང་སྤོང་པོ་འི་ཁམས་བྱ་གཏོར་དོག་མེད།

ཁམས་བྱ་དགོས་ན་ཁམས་སྤོང་འབྲས་ལ་སོང་།

རིན་ཆེན་གསེར་གྱི་འདོད་པ་ཡོད་ཟེར་ན།

དོན་མེད་ལྷན་པའི་གྲིང་ལ་ས་སོང་ཞིག།

གཞན་ནས་ལག་ལག་ལྷག་ལྷག་དགོས་ཟེར་ན།

རང་ལ་ལག་ལག་ལྷག་ལྷག་མང་ཉུང་དགོས།

ཆེ་འདོད་ཅན་ལ་ཆེ་བ་ཡོད་བ་དགའ།

20. དེ་ཡི་ཐབ་ལ་ཆེ་འདོད་བཞག་པ་དགའ།

བྱས་པ་པོ་བྱས་ན་དགྲ་ཡང་གཉིས་ལ་འགྲོ།

ཅུ་ཆོད་ས་ཟིན་བྱ་ཡང་ཞིན་པ་ལོག།

ཐོད་པའི་རི་སོ་གྲོན་ལ་ཡོད་པའི་མི།

སོ་དགར་འཇུག་ལོགས་མི་སེམས་འཛིན་པར་སྐལ།

25. ལས་བཟང་བྱས་ནས་ཐར་པའི་ལས་བྱ་ལ།

གཏས་བཟང་འབྱེར་ནས་སོང་ཅིག་པ་ཡིས་བྱ།

རི་སོ་ཐུར་ལ་ཡོད་པའི་མི་ངན་ལ།

དུག་སྤྱུལ་ཁྱི་སྤྱོན་གཉིས་ཀྱི་རྟ་བུ་བཅད་ཆངས།

ཉིན་མཚན་མེད་པ་སྤྱུག་གྱུ་ཁོ་ལས་མེད།

30. ལག་ལེན་ངན་པའི་ཐོལ་བ་རྫོང་ནས་འགྲོ།

བཟང་པོ་འོང་བའི་རྗེས་ལ་གཏས་བཟང་ཡོད།

བཟང་པོ་འི་ལོ་ལ་བཟང་པོ་འི་འབྲས་བྱ་སྤྲིན།

ངན་པ་འི་འབྲས་བུ་ངན་པ་འི་སྐེ་ལ་འབྱིལ།

ངན་པ་འི་རྫིས་ལ་ལྟས་ངན་གཏམ་ངན་སྟོད།

35. རྒྱ་སྒྱུགས་གསེར་པོ་འི་ཁ་ནས་ཚོག་གསུམ་ལྷས།

རྒྱ་ཤོག་དཀར་པོ་འི་སེམས་ལ་གསལ་ཡོང་ངོ་།

རྒྱ་སྒྲ་བོད་ཀྱི་སྒྲ་ལ་འབྱུར་སོང་ངོ་།

ཁ་ཚེ་ས་ལྷའི་སྟོ་ཐག་ཚོད་སོང་ངོ་།

བསྐྱབ་བྱ་མེད་བདུན་པའོ།





THE TEACHING OF PHALU THE KASHMIRI  
CONCERNING THE CALCULATION OF THE FRUITS OF ACTION IN THIS  
WORLD.

AUM. HAIL.

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[CHAPTER ONE.]

When the Enlightened One had reached the age of ten, India was a land of perfect signs and omens and miracles. Innumerable men of learning and religion performed glorious deeds. This was not only true of India in general but especially so of the Happy Land in particular. If it were necessary to relate it all in detail it would take many a lifetime. So, instead, I will only give a few salient points from the wisdom, of these times. The Buddha's teachings, when he was ten years old, had already expanded into a mighty tree of wisdom, of which the luxuriant leaves may be called his instructions concerning the spiritual and worldly life and about actions and their retributions, and his examples of piety, love, and pity, as well as all his other manners of conduct. Its roots may be called that treasury of righteousness, that fountain of the law, that ocean of piety, that royal road of charity, and all those various manners of devoting himself to religion, which were characteristic of Him at the time. This vast mass of wisdom is like an ocean from which I, Khachhe Phala, have drawn. I have taken all sorts of minute fragments, like particles of drops, from this ocean, and combined them anew by hundreds into new drops, which I have strung like pearls on the thread which is this present exhortation. In the form of words they have taken shape; I have arranged them metrically, and these written down now constitute this little book of instructions, which is called the fountain of perfect teaching, and of which this introductory explanation is the first teaching-chapter.<sup>1</sup>

<sup>1</sup> I. I have found no satisfactory reference to any incident connected with the Buddha's manifestation of wisdom especially at the age of ten. In Buddhist books the sixteenth year is mentioned in this connection. We may keep in mind the question whether these ten years are represented by the following ten chapters.

By hundreds, i.e. in chapters of about a hundred lines; see II. 52.

## [CHAPTER TWO.]

6. When that land which is subject to seasons, and varying lengths of days, and differences of temperature,
1. Has its source of religion above the Diamond Throne
2. And the high-topped rock of religion behind,
3. With the shining lake of love in front,
4. And when its days have been made equal in length, whatever its seasons,
5. And when it is without summer-heat or winter-cold,
7. Then, when the sun has reached the centre of the heavens,
8. And the house casts no longer any dark shadows,
9. Then it is the time to seek the world's heart
10. And the road from that heart heartwards,<sup>1</sup>
11. Obeisance to that heart's heart !  
In Tibetan its name is the Precious Best Rarity.  
In my own language Khodā. Obeisance.
14. If you want to go to the Holy Land,<sup>2</sup>  
Then if, after first having removed the last traces of ignorance in the soul's country,  
And after having flung black lust to the ocean's bottom,  
And, lastly, after having set aflame jealousy and hatred in red fire,  
If it can be said that you have only one single thought with one single meditation and one single memory,  
And that that one thought gives no hold to any other,  
Then, my son, you may prepare your travelling requisites for setting out towards religion.
21. And whilst you are going you will behold a wonderful sight.  
If whatever you have done is religion, then whatever you have done will turn out right.  
If whatever you have thought is high, then whatever is needed comes to you.

<sup>1</sup> II. 1-10. This may be understood mystically, and the "house" in line 8 may be both the human body and mind. Except in this one place and in the last two lines of this chapter, the translation follows the sequence of the lines of the original.

<sup>2</sup> II. 14. In the whole "travelling" allegory in this chapter I am inclined to find Sufi influence. The "Holy Land" is no geographical locality.



If whatever you have spoken is true, then whatever is needed strikes home.

25. If you really wish to travel to such a country

There are three essential necessities.

First :

You need a soul as clear as a mirror.

Second :

You need a faithfulness as pure as the Tsang river.

Third :

You need a greatness as of a bold lion.

If these three qualities are combined you will have arrived there.

31. But even these true sons of men who have arrived at such a place,

If they have not wrapped themselves up in discrimination,  
Will be sucked up in the world's maelstrom.

34. If they keep on saying : " to-morrow, to-morrow," and " day-after-to-morrow, day-after-to-morrow," they will lose their time.

And precisely whilst doing so the Caller will come<sup>4</sup>

And they will drop into the region of remorse.

37. Like a date tree grown on a bleak field,  
But with branches and leaves suddenly sprouting,  
With on each leaf its proper name growing,<sup>5</sup>  
Like unto the unspoiled wisdom of all the sages,  
So I now offer my heart's petition to (all) hearts.

42. And like the seal behind, which validates the document,<sup>6</sup>  
So the (following) word of most excellent, most essential import

Goes (now) to myself, great sinner, and to all the world's beings,

This petition showing the road to religion.

<sup>4</sup> II. 35. The caller: death.

<sup>5</sup> II. 39. There are Mohamedan traditions of miraculous trees whose leaves bear the names of Allah.

<sup>6</sup> II. 42. In the Tibet of to-day, as in Europe before modern postal developments, letters are sent by private agency, and all depends on the intactness of the seal.

46. O Thou place of refuge for both the present and the next life,  
 O Thou sanctuary for both soul and mind,  
 Having looked upon us from the distance of perpetual mercy,  
 Having looked upon us with the eye of wisdom—bear us in  
 mind,  
 And, out of love and kindness having protected us, show the  
 road.
51. Having now looked at the world by the light of the Great Star  
 Up to a hundred and fifty two small stars  
 Even the pen has understood its own explanation.<sup>7</sup>
55. Khachhe Phalu reminds (the world)
54. By means of black strokes (of the pen) filled with white words.  
 This is the second teaching-chapter.

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[CHAPTER THREE.]

1. Religion and worldly life are each (quite) different.  
 Soul and body are each different.  
 Though the soul, when having suffered hardships, wants to  
 go on,  
 The body, having eaten nice food, greatly desires to sit still.  
 The length of bodily happiness is only three days.<sup>8</sup>  
 The soul's sorrow is pain to the very end.  
 If you desire the soul's happiness, suffer the body's hardships.  
 If you think of the body, join the soul to suffering.  
 If you listen to me, you distinguish between body and soul.
10. The man who barterers gold for brass is a fool.  
 If he mistakes genuine for false turquoises, he is a simpleton  
 If he does not know profit and loss of this and the next life  
 It may (indeed still) be said that he will (nevertheless) reach  
 the end of his human lifetime in this worldly round,  
 Not only one or two years but (if you like) up to (a full)  
 hundred.

<sup>7</sup> II. 52. The "Great Star" is evidently the Buddha himself as the subject of the first chapter. The 152 small stars are the first chapter of, symbolically, "a hundred words," and the 52 lines of the second chapter. In the first chapter Phalu says he has combined his words by "hundreds" into new drops. See also IV. 108.

<sup>8</sup> III. 5. Three days, i.e. a short time, a moment. Three, here and elsewhere, is: a few.



Yet in the end the heap of earth and bones will dissolve to earth.<sup>9</sup>

16. The king reposing on his golden throne  
As well as the beggar boy sheltering under his tatters, both,  
Are equal when the time of impermanent death arrives.<sup>10</sup>  
The sweet taste of food stretches only from tongue to throat.  
The ups and downs of worldly life last only three days.  
The beggar, however much he may suffer, will live out his life  
The king, however happy he may be, will, in the end, come to die.
23. There is no knowing of the number of those who have gone before.  
And who knows precisely about further goings  
In all this perpetual going and coming ?  
Men must go by virtue of their having come.  
This worldly life has not even a single permanent element.  
To whom, impermanent, shall come the truth ?  
This human life without permanent stability  
Is like the throne-roofing sun over the top of the pass,<sup>11</sup>  
Which, when arrived, cannot do anything like staying.
32. Furthermore, not absent-minded like a child's mind,  
If you are wise, you will seize the fundamental meaning,  
And, having seized the core of the meaning, you are the top-most hero.<sup>12</sup>
35. The work of this worldly round is without substance,  
This round is not a place of everlasting staying.  
The traveller is three days host and guest in the inn.  
If one reflects on oneself, happiness (will result).  
If the traveller has not beforehand prepared the travelling necessities  
There is no going with the inn carried on the back,

<sup>9</sup> III. 15. Heap of earth and bones: the body.

<sup>10</sup> III. 18. Impermanent death (cf. the European pale death): death which is the inexorable consequence attendant on impermanence.

<sup>11</sup> III. 30. Throne roofing sun. Early at the end of the day the sun disappears, as seen from the valley, over a pass. For a moment it hovers over it like a golden baldachin.

<sup>12</sup> III. 34. Hero, in Tibetan of special meaning, with Tantrik connotations. The heroic soul subdues not only the world but the Gods. Sk. Vira. We may think of a "Warrior of the Lord," a "Knight," but also of a magician.

And there will be no conducting of the landlady as a companion.

As long as you can dispose of your own property, reflect.

When the key passes into the hands of another there will be repentance.<sup>13</sup>

44. Perhaps many parents' deaths may occur.<sup>14</sup>

Perhaps one may see many children left behind.

It is not possible that the little son follows the mother,

It is not possible that the daughter follows the mother.

When each has spent his season, he goes.

Think yourself about yourself.

50. These are the travelling requisites for the road on which one travels alone :

First, first, first of all : give to the poor.

Teach your wealth-horse to go at a pace.<sup>15</sup>

Prepare (yourself) to start on the road to the next life.

54. If you really want to enjoy rich man's wealth in your next life,

It is good to contemplate here the fate of the poor.

If you want to eat a peach under the ground,

Then you had better plant a peach tree here above the ground.

(So) you had better plant the root of happiness for all.

59. If the root of religion is there, man's mind has no greed.

If the quintessence of religion is there, one studies the welfare of others.

If you choose to follow (only) your own desires,

Then there is nothing better than beer and brandy.<sup>16</sup>

63. When greedy, so as to say : " I, I, I must flourish,"

And saying : " I must have gold, silver, copper and fame,"

And : " I must have sweets and finery,"

" I must have able-bodiedness and beauty,"

Then even holy-place pilgrimage is only vain foot-soreness.

<sup>13</sup> III. 43. After death, by having been miserly in life.

<sup>14</sup> III. 44. In the ordinary course of nature children outlive their parents, however strong their mutual love may be.

<sup>15</sup> III. 52. Let your wealth flow freely ; do not hoard it.

<sup>16</sup> III. 61, 62. " Let us drink and be merry, for to-morrow we die."



And even solitude-dwelling is only vain ear-confusion.  
 And even the realisation of the sap-circulation of the vital  
 current is emptiness.  
 (Yes even if you take) the stone-elixir you have (only) bought  
 your own suffering.<sup>17</sup>

71. Those old venerables who know how to behave <sup>18</sup>  
 Are superior to hundred whose religion is full of desire.  
 A man who is full of love of self, is shameless  
 And such a shameless man belongs to the tribe of the beasts.
75. A girl, though she may be decked out in jewels and fine rai-  
 ment  
 Will not, for all that, be fit to become King Good-Jewel's  
 spouse.<sup>19</sup>  
 When the heart is not righteous, even if the religious com-  
 mandments have been kept,  
 The mirror cannot shine in the dark region.<sup>20</sup>  
 When the eyes of the mill-ox are covered with blinkers,  
 Then, even after having walked all day, he will find himself  
 (still) in the same place.  
 As long as you have not loosened the noose of desire from  
 your feet,  
 So long, though you may say you have obeyed your religion,  
 that is emptiness.  
 If his wings are pinioned with a silken thread,  
 Even a vulture cannot cleave the high skies.
85. (True) faithfulness must (proceed) from the soul, (true) zeal  
 must (proceed) from the heart.  
 Whatever you meet, meet it in the soul.  
 This, indeed, is the road for the sincere.
88. Sweep your soul ever and ever again.

<sup>17</sup> III. 69, 70. References to conceptions of Yoga physiology. The stone-elixir is the Tibetan *Lapis Philosophorum*.

<sup>18</sup> III. 71. Old venerables, *vieillards*, *Greise*, *ancients*, old men (without any special connotation of learning).

<sup>19</sup> III. 76. King Good-jewel, *Norsang*, in a way the Prince Charming of Tibetan legend, or rather, in this connection, the King Cophetua of the Tibetan beggar maid.

<sup>20</sup> III. 78. The mirror in which after death the judge of the dead sees the man's past deeds reflected.

Whether you will be blessed by all, well that is your own look-out.

Whether you will be praised, well that if your own look-out.

Whether you will behave well, well that is your own look-out.

If these three things are combined, then you are the foremost of all.

93. Khachhe Phalu's exhortation is explained.

It is left to everyone to listen or not to listen.

Anyhow, the Chinese paper has become filled with lines <sup>21</sup>

And the yellow Chinese reed-pen has unbosomed itself to the very bottom of its heart.

This is the third teaching-chapter.

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[CHAPTER FOUR.]

1. A great king is the country's ornament.

If he conforms to the law his estate will be powerful.<sup>22</sup>

If from the beginning the law is obeyed his plans will be executed at once.

If he keeps strictly to the law (the country's) welfare will be perfect.

When the lake is perturbed the fish cannot but be perturbed also.

When the country is poor, the king cannot but be poor also.

When the heads flourish, then the king's lands get spoiled.

(On the other hand) heads without a district are the laughing-stock of all.<sup>23</sup>

9. Chief and people are like patient and doctor.

Apply salve to the wound of the lancet-prick.

Be kind after reprimand and anger.

First (impose) a light fine according to circumstances.

<sup>21</sup> III. 95. Chinese paper and pen. The word *rgya* may stand for *rgya-nag*, China, or *rgya-kar*, India. If Phalu alludes to his Indian origins, Indian must be understood: but as Chinese paper and pen are of good quality in Tibet, 'articles de Paris' as it were, we translate Chinese. So also elsewhere in the chapter endings.

<sup>22</sup> IV. 2. Law, here and below *khrims* legal (i.e. municipal) law, not *chos*, dharma, religious law.

<sup>23</sup> IV. 7. 8. Obscure. Seems to say that local chiefs, feudal heads, must neither be allowed to become too important, nor starved out; the middle course.



Secondly add flogging to the fine.

Thirdly, it is also proper to have the wicked exterminated.

It is unnecessary to treat such people with pity.<sup>24</sup>

16. Before the lamb is carried off, seize the wolf.  
Before the district is perturbed expel the wicked.  
If the king sits sluggish like a lump of curds  
He remains ignorant of the convulsions of the district.  
If the shepherd yields to food and liquor  
It is absolutely sure that the lamb will be carried off by the wolf.
22. Set each man to do whatever work he understands specially well.  
Though one may be clever in carpentering, one may not understand the painting of religious pictures.  
What may please the wolf may seem unheard of to the shepherd.  
Appoint one chief of men who knows what is right and what is wrong,  
(Otherwise) the lamb will be put into the wolf's mouth.
27. Enquire about the real meaning of things from the illustrious.  
If you want jewels, you have to dive to the bottom of the ocean.<sup>25</sup>  
Put your faith in the utterly true man.  
How could the diamond-rock ever change ?<sup>26</sup>  
Night and day conform to the wise.  
(Even) a dog's carcass turns at last to salt in the saltfields.<sup>27</sup>
33. Support the true friend quietly to the very end  
And if their work shows only some result they will be fully satisfied.<sup>28</sup>  
Don't let the helper's heart be distressed.

<sup>24</sup> IV. 9-15. A principle of Tibetan criminology, three degrees of punishment: fine, corporal punishment, execution.

<sup>25</sup> IV. 28. The Tibeto-Indian belief is that the Nāgas guard treasure at the bottom of the ocean. The Rheingold is sea-gold (or perhaps even lake-gold) in Tibet.

<sup>26</sup> IV. 30. The diamond-rock is a mythical emblem of unchangeability.

<sup>27</sup> IV. 32. In Tibet salt is gathered from salt fields.

<sup>28</sup> IV. 34. Friends are already satisfied with proper appreciation and should, therefore, be made to feel that their value is recognised.

Then, when face to face with work, many will be the workers.  
Support those who have put their faith in you from the bottom of your heart.

(Then) this entire world will be full of your praise.

39. Look after the brave whilst you have leisure to do so.  
When helpless you will need them.  
Fill your store unceasingly with riches  
For trouble will come and the enemy will jump.<sup>49</sup>
43. When the enemy is to be subdued two things are required.  
Defeat the enemy with riches and with helpers.  
If you are without riches you are helpless without helpers.  
If you are without helpers you are helpless without riches.  
If these two are combined the enemy is sure to be conquered.  
So take care of your wealth as of parents and children.
49. Listen to the words of the old one of many years.  
He is an old man who has tasted much joy and sorrow.  
When you come face to face with an extremity  
The old man's cunning will be better than the young man's strength.
53. If you want to subdue the enemy at once,  
It would be better to continue treating him like a friend for the present.  
If you can, by any means, attain your inmost aim  
Then to brandish arms would be madman's work.  
It is better to desist from fighting with an invincible enemy.  
How can one strike with one's fist on the point of a lancet ?  
For Dama, not to mention Gesar himself,<sup>50</sup>  
To agree is the most important matter, if any agreement there be.  
Face to face (with the enemy), even if you are (brave as) a hero and (rich as) a king, when there is trouble,  
Shoot from a distance with the magic gun of cunning.  
First consider ninety-nine ways (out of the trouble).  
Then, if the hundredth demands fight, there is no help for it.

<sup>49</sup> IV. 42. In Tibet the enemy "jumps," i.e. becomes active, shows his hand. The "enemy" is every form of adversity, either personified or not, adversity as well as adversary.

<sup>50</sup> IV. 59. Dama, King Gesar's chief bowman or general, a hero of Tibetan legend.



65. A man without understanding is worse than a dog.  
 If you meet a bad dog hit him with a stick on the nose.  
 If it is said "Let us go," then make way (for those saying so).  
 If it is said "Let us fight," then take three strides forward first.<sup>81</sup>  
 If you do not remember your fist when in anger,  
 Then, when you remember it (later on), hit your (own) face  
 (with it).
71. If by means of gentleness you can attain your inmost aim  
 Then the wrath of haughtiness is absolutely senseless.  
 If wrath is suppressed that is the sign of the wise.  
 The man who obeys his wrath is a fool.
75. If you make up your mind beforehand, you are wise.  
 Everyone can see the trouble that stares him in the face.  
 Everyone can see the breaking of the right-winding white  
 conch.<sup>82</sup>  
 But when the broken pieces must be joined (again) it is (like)  
 joining fishes.<sup>83</sup>
79. If the enemy comes in submission  
 Then expel from the bottom of your soul the anger proceeding  
 from your heart.  
 Don't let the enemy who has submitted be humiliated,  
 Although it is necessary to guard against falsehood and  
 deceit :  
 The river running under the foundations of the house  
 Will finally break through the house if no dam is thrown.
85. If a wicked one is protected, it is as if a good one is beaten,  
 If a thief is tended, it is as if a merchant is killed.  
 If a poisonous snake is kept, it is bad for men.  
 If a wolf is kept it is bad for the poor sheep.  
 Don't say : "The dog has bitten the man."  
 The keeper of the bad dog is the bad man.

<sup>81</sup> IV. 68. If the adversary is willing to make peace, make peace, but if he wants to fight, fight first and hardest.

<sup>82</sup> IV. 77. The white conch is, as in India, of special value in Tibet if the whorl turns to the right, if dextrogyrous.

<sup>83</sup> IV. 78. Obscure. The conjecture is that fishes, jumping and writhing, cannot be nicely arranged in a row, at least as long as they are alive.

91. The subduer of his enemies must be the protector of his comrades.  
 If he overdoes his softness the enemy will become stiff-necked.  
 If he overdoes his harshness he may be sure to come to grief.  
 Adopt towards all the method of mixing soft and rough.  
 Manage, never mind how, to turn all enemies and comrades into friends.
98. If you wish to be firmly established in your royal position,  
 now and henceforth,  
 Then rule impartially from the golden throne  
 With thoughts of the future welfare of country and inhabitants.  
 In the evening when you have stepped down (from the throne),  
 apply yourself strenuously to religion.  
 With the threefold body, speech and mind make obeisance  
 and offer prayers.  
 Pray to the everlasting refuge of our hopes, the Triple Supreme  
 Rarity.  
 Conform to the word of the Lord of the precious Star.  
 If you wish that the sublimity of this and the next life should  
 be great,  
 Then bear in mind not to forget impermanent death.
105. Most earnest Khacche Phalu's serious counsel's  
 Pregnant memorial (which is like) pearls strung on a silken  
 (thread).  
 Has now been offered up before the Ruler of the three worlds.  
 When its value is calculated (it will be found to) enter the  
 number of the hundred group.<sup>84</sup>  
 This is the fourth teaching-chapter.

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[CHAPTER FIVE.]

1. In this world there is many a spur and many a dale.  
 Circumstances, relations, dimensions are innumerable.  
 It is evident that not even a single thing is alike.  
 So one had better reconcile oneself to this.

<sup>84</sup> IV. 108. See notes to Ch. I., and to II. 32. The number of lines in this chapter is 108, exactly that of the beads of the Tibetan rosary.



5. Even if you (try to) rub out the lines (of fate) on your forehead, they will not vanish.  
 Much better than that is to conform to the verdict of the lines.  
 Even the Charong donkey's troubles are his own.<sup>35</sup>  
 It is impossible for him to escape the load imposed on him.
9. When one has settled (the problem) in one's mind, there is no (longer any) much or little as to riches.  
 If both the king and the beggar are dissatisfied  
 (Then) if the beggar settles (the question) in his mind, he is superior to the other.  
 After having enjoyed all the fruits from his royal estate the king feels as if still hungry.  
 But the beggar boy, if his food wallet is full, can hardly bear it.<sup>36</sup>
14. If you have not made yourself contented with the fate which is decreed  
 To call up your own trouble is senseless.  
 If you are contented, then there is no rich or poor.  
 If destiny has decreed it (even) your enemy's fortune becomes your own.  
 If it is not so decreed, the son will find difficulty in obtaining (even) his (own) father's fortune.<sup>37</sup>
19. No young corn can sprout out of a stone.  
 What (then) is the use of railing against fate?  
 If you envy at all, envy the righteous man.  
 Having made yourself contented, don't torment body and soul.  
 Give up all dealings with the wicked.  
 A good man thinks of his future welfare.
25. Your reputation in this and the next life lies now within your (own) power.

<sup>35</sup> V. 7. Charong, *ichags rong*, a geographical name, Ironvale, a valley about 5 miles N.E. of Lhasa, where there is much agriculture and where the donkeys are very hard-worked.

<sup>36</sup> V. 13. A good feed is to him already the acme of bliss.

<sup>37</sup> V. 18. His inheritance will not come to him; see III. 43.

Khachhe Phalu's heart's word has flown over from his mouth.  
O, children of my heart, consider (all this) from (the bottom  
of) your hearts.

If there be any understanding then the matter for understanding has now been written.

(And) though it be not much, its taste is full of flavour.

This is the fifth teaching-chapter.





## THE TĀZIKS OF THE NIRANG-I SRAOŠA YASŦ'.

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### Introduction.

In the P  zend prayer (*Nirang*) recited after the greater *Srao  a Yas  t* (*Sarosh Yasht Vad  i*) or Yasna LVII, one invokes the help of Sarosh Yazad upon, among several others, the T  zis<sup>1</sup> who put on the *kusti* or the sacred thread (*T  zi  n-i basta-kusti  n*).

Ervad Kavasji E. Kanga very properly translated the above words as कस्त   बांधनारा अरबो ( इब्दाने जे अरबोए जरथोस्तो धर्म कबुल कौघो होए तेघो )<sup>2</sup> or "the Arabs who put on the *kusti*, i.e. those Arabs who have accepted the Zoroastrian faith." Dr. Spiegel has mistaken the word *T  zi* for *T  ji*, and so has translated the above words as "the wearers of crowns, those who have girded on the *kusti*."<sup>3</sup> If we take the word to be *T  ji* as he has taken it, the word would not mean "the wearers of crowns." No Persian Dictionary gives the word *T  ji* in that sense. The proper Persian word in that sense would be *t  j-d  r*.<sup>4</sup> Spiegel seems to have been misled by some previous Parsee translations. For example, we have the translation of the late learned Dastur Edulji Darabji Sanjana, published in 1187 Yazdazardi (1818 A.D.). There, the translation runs as ताजदार ( इब्दाने पादशाहो ) अने जरथोस्तो दौनना लोको जे कुस्त  ना बांधनारहे,<sup>5</sup> i.e. the *t  jd  rs* (or the kings) and the people of the Zoroastrian religion who put on the *kusti*. As all the Zoroastrians at the time when the *Nirang* was written were expected to put on the *kusti*, the grouping of the names by the learned Dastur does not seem to be proper.

<sup>1</sup> The word, as written in Pahlavi characters, may be read as either *T  zi* or *T  z  k*.

<sup>2</sup> Khordeh Avesta (8th edition, 1916), p. 297.

<sup>3</sup> Khordeh Avesta, Fragment LXIV, p. 190.

<sup>4</sup> Vide the *Persian Dictionary* of Steingass.

<sup>5</sup> Vide the second edition of the translation published by Behedin Dadabhoy Sorabji in 1875, p. 297. Vide also third edition by Behdin Hormasji Mancherji, 1232 Yazd. (1803, p. 315).



I possess a book of Avesta with translation written in Gujarati characters in Samvat 1800 (A.D. 1743).<sup>4</sup> In this manuscript the word is written as *Tājehān* and the translation of the word is omitted. The translation of the wording after the omitted word runs as जरथोस्तौ दोन माहे कोस्तौना बांधनारा, i.e. those in the Zoroastrian faith who gird on the *kusti*. Perhaps the writer knew that the word referred to the Arabs, but, he may have thought to himself: "How could the Arabs, who destroyed the country and religion of Iran be remembered together with the true believers?" Not being able to give a satisfactory answer to himself he omitted to explain the word.

This *Nirang* is contained in the *Pāzend Texts* published by the late Ervad Edalji Kersaspji Antia (p. 163). There Ervad Antia also has followed the incorrect reading of the word as *Tājehān* instead of as *Tāziān*.

But the late Ervad Framji Minocherji Dastur Jamaspji, B.A., has given the correct reading in the Avesta characters in his *Khordeh Avesta*<sup>1</sup> as *Tāziān-i basta kustīān*. Thus we see that the *Tāziks* of the *Nirang* of Sarosh Yasht are Arabs.

#### Who were the Tāziks?

The question is: Who were these Tāziks, the Arabs, who are spoken of as *basta-kustīān*, i.e. those who had put on the *kusti* or the sacred thread, the symbol of Zoroastrianism? Do Parsi books

<sup>4</sup> It consists of 302 folios, each page containing 13 lines. The first page says that it is અવસ્તાના મારનાની કેતાવ it bears the following colophon at the end (in Gujarati characters):—

૨ કેતાવ તમામ શમપુરણ કૌંધીજે, શા. ૧૮૦૦ મા રોજ શ્રી દેપાદર દાદાર અહરમજદ માજ, શ્રી અશવંનદારમદ અમશાસંદ માદરવા વદો ૩ વારે ગય.

૨ કેતાવ આ. વરજોર ૨. માંચક ૨. વિશતમ ૨. શ્રીહરાજ ૨. રાણજી નો ૨ કેતાવ જે.

ફેનદોસ્તાન કશવે નોશારીનાં ૨ કેતાવ જાણનાર વેદેદોન માચેક વેન ફરાંમ વેજ આદર વેન દારાબજી ચોડક (ચડક ચડક) ઠલાટી આનશ વેદેરાંમનો અમોચારીની પામે રહેજે. ૨ કેતાવ જે કોદ બાંધે અચવા જાણે તે નેકેને, (for નેકોને, i.e. to those good men) દોષા યુજ્જે. રહી જો રાશતીનુ ધર્મો વરજક. The writer Maneck seems to be the son of Faramji Adarji Talati who was one of the signatories of a letter dated roz 21, māh 9, year Samvat 1707 (A.D. 1741) written by the laymen of Naosari to those of Bulsar asking them to take care of the sacred fire of the *Ātash Behram* removed from Naosari to Bulsar and to see that the ritual of feeding it (વોષ દેવો) was not performed without the *moti khub* (મોટો છુબ) (*Parsi Prakash*, I, p. 856).

The colophon further seems to say that formerly there was an *Agiāry*, i.e. fire-temple of the second grade near the *Ātash Behrām*. We know that at present the *Agiāry* is at the distance of a quarter of a mile from the site of the *Ātash Behrām*.

<sup>1</sup> *Khordeh Avesta* (*khud Avestānā harafé*), 1881, p. 316.

lead us to say that there were Arabs who were Zoroastrians? Does any book of history show that any of the Arabs had at any time taken to Mazdayasnism or Zoroastrianism? The object of this paper is to answer these questions in the affirmative and to show that in pre-Zoroastrian times there were Mazdayasnized Arabs, i.e. Arabs who had to some extent, followed the Mazdayasnan faith which prevailed at the time, and one of the principal elements of which was Fire-reverence. In Zoroastrian or post-Zoroastrian times there were Arabs who had taken to Zoroastrian faith.

According to the Iranian Genesis, the Pahlavi *Bundehesh* (Chap. XV), which describes the evolution of mankind, the Tāziks were so called, because they descended from a pair named Tāz and Tāzik, whose progeny went to the desert of the Tāziks (*dasht-i Tāzikān*), i.e. the Desert of the Arabs or the Arabian desert. The Iranians came down from the progeny of Hoshang and his wife Gujak. These two, Tāz and Hoshang, the progenitors of the Arabs and the Iranians were brothers both being the sons of Fravāk the son of Siāmāk (*ibid.*, ch. XXXI, 1 and 6). Thus, without imparting too much importance to the details, we may say, that according to the old Iranian tradition, both the Arabs and Persians, the Semites and the Iranian Āryans had a common stem somewhere in Western Asia. The accompanying table, based on the *Bundehesh* (chap. XXXI) and the *Dinkard* (Bk. III, chap. I, 34) shows us the descent of the Semitic and Iranian stems generally and of Faridun and Pāt-khosrub in particular.<sup>1</sup>

According to the Arab historian Maçoudi, some Arabs derived their genealogy from Kahtān and others, especially those of the tribe of Nizān, considering themselves above the Kahtānides of Yemen invoked their relationship with Persia (*Maçoudi* par B. de Meynard, II, p. 142). This Arab view then supports the Iranian tradition of the *Bundehesh*.

As to the religion of the ancient Arabs, according to Firdousi, they worshipped a stone arch (*mehrab sang*, Mohl's text, p. 36). This shows, that just as the Christian Cross existed before Christ, and just as the Zoroastrian Fire-reverence and *kusti*, the symbols of its followers, existed before Zoroaster, so the Mahomedan custom of turning to the arch in worship existed long before Mahomed. But according to Maçoudi (I, 131), at one time, Zoroastrian Fire-worship had, side

<sup>1</sup> P. 228 of the Text of the Bundahshn edited by the late Ervad Tehmuras Dinshaji Anklesaria (1908).



by side with the above worship, entered Arabia, at least in a particular part or tribe of Yemen. All the people were on the point of following it, but one Khalid bin Sinān banished it from the country. A miracle was expected from that event but was averted. With a baton in his hand, he threw himself over the fire burning in a brazier. The fire was extinguished and he was burnt.

In this story, we see the first trace or glimpse of Mazdaism as prevalent at one time in the *dasht-i Tāzikān*, i.e. the Desert of the Arabs. This faith continued in one part or another of the country, more or less, at one time or another, and it is these Tāziks, these Arabs, who followed the Mazdayasnan faith, who are remembered as *Tāziān-i basta-kustiān* (i.e. the Arabs who put on the *kusti* or the sacred thread) in the *Nirang* recited after the Sarosh Yasht.

Azhdahāka or Zohāk, whose rule over Persia is spoken of as a foreign rule from Bawri or Babylon, is spoken of in Persian books as a Tāzik or an Arab. So, he was an Arab of the old Arab faith, who had not accepted the Mazdayasnan faith of Fire-reverence. But, there lived at the time another Arab of the other class, i.e. a follower of the Mazdayasnan faith. He was one Pāt-khusrū who is spoken of as the king of the Arabs (*Tāzikān Malkā*). This Pāt-khusrū (or Pāt-khusrub or Pāt-sarub, which is his name in Pahlavi books) is the Sarv of Firdousi, according to whom he was the Arab king of Yemen.<sup>9</sup> The three sons of king Faridun of Iran—Selam, Tur and Erach—were married to the three daughters of this Arab king. There seems to have been a long line of the kings of this name and I think that this Scrub or Surb or Sarv of the Iranian books is the same as the Saba'a of Arab authors from which name a line or tribe of the Arabs is known as the Sabaeans.

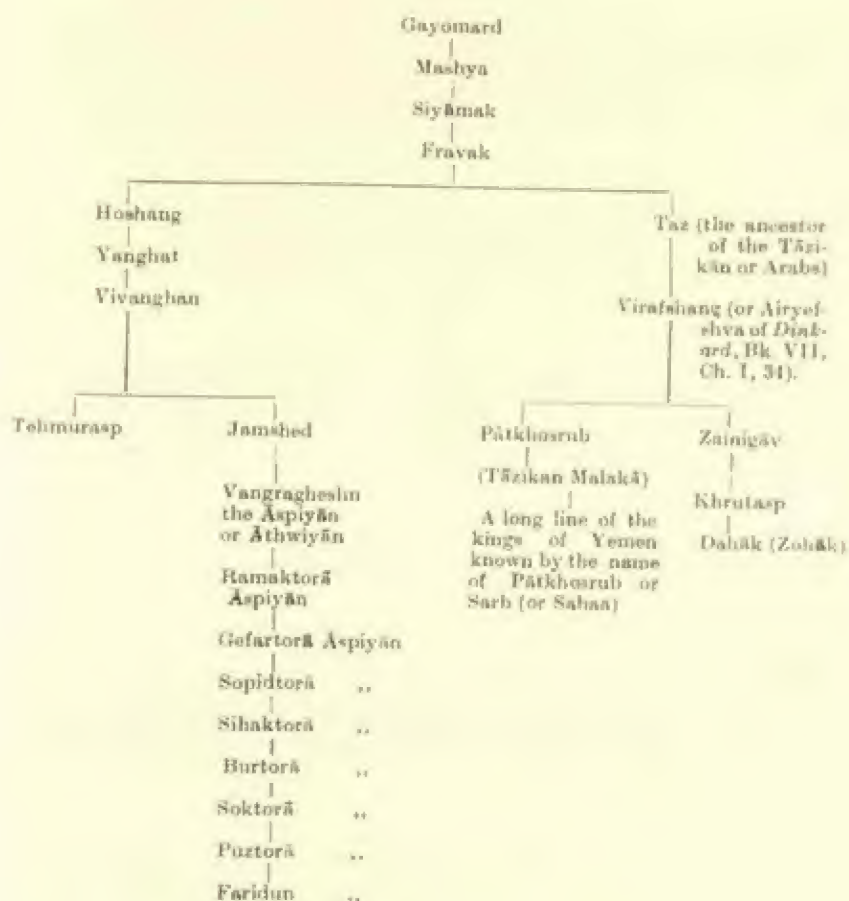
This Arab king Pāt-khusrū, or Pāt-khusrub or Pāt-sarub, is referred to in several Pahlavi books. He is referred to in the Pahlavi Vendidad<sup>10</sup> as a very wealthy (*tobanikān*, Pers. *tavāngar*) person. Darmesteter, on the authority of Hamza Isfahāni, says, that the Arabs of Yemen were supposed to be very rich (*sont légendaires par leur richesses*).<sup>11</sup> According to Tabari,<sup>12</sup> India had a share in making Yemen rich. It seems that there was a brisk trade between India and Arabia.

\* The dropping of Pāt, the first part of the name, and then of Ahu gives us the name Sarv.

<sup>10</sup> Chap. XX.

<sup>11</sup> *Zend-Avesta*, II, p. 277, note 4.

<sup>12</sup> *Tabari* par Zotenberg, I, p. 275.







Tabari particularly refers to an Arab king Raisch who came to India and carried riches.

The matrimonial relationship of Faridun's sons with the Arab king Pāt-Srub is referred to in the *Dinkard*, where he is spoken of as the king of the Arabs (*Tāzikhān Malkā*) and as a relative of Tāz (*Tāz patvand*).<sup>13</sup>

There is another reference to him in the *Dinkard* which is more important for our purpose. It is in the commencement of the seventh book, in the chapter which Dr. West<sup>14</sup> numbers as Chap. 1, but Dastur Darab<sup>15</sup> as Introductory. The chapter treats of the Glory (*vakhsh*, elsewhere spoken of as *gadman*, Avesta *x<sup>v</sup>arengh*, *kavaēm x<sup>v</sup>arənō*, Pers. *khur*) of the ancient Iranian world. It is as it were a modified and amplified form of the Avesta *Zamyād Yašt* (Yt. XIX), which, as said by Darmesteter, would serve as a short history of the Iranian monarchy, an abridged *Shāh Nāme*h. The Kayanian Glory (*kavaēm x<sup>v</sup>arənō* of the Avesta or the *vakhsh* of the *Dinkard*) is represented as running in succession from one great monarch or worthy to another. The list of the *Zamyād Yašt* varies a little from that of the *Dinkard*. For example, the *Zamyād Yašt* begins with Hoshang but the *Dinkard* names Gayomard, Mashya-Mashyai, Siāmak and Vāçgard before Hoshang. Among such differences, one is that of the addition of the name of Pāt-khusrub by the *Dinkard*. But what strikes us as a little strange is, that the name occurs after that of Kaikobād, whereas, he being a contemporary of Faridun, his name ought to have been mentioned higher up. But that question should not concern us here, because the patronymic name may have caused some confusion.

Now, the importance of this reference is in the matter of what is stated here about Pāt-khusrub's religion. I will give the passage here as translated by Dr. West.

"34. And it (i.e. the Glory) came to Pāta-khasrōbō, son of Airēfshvā, son of Tāz, who (was) king of the Arabs, through the mindfulness"<sup>16</sup>

<sup>13</sup> Bk. VIII, Ch. XII, 9. Dastur Darab's *Dinkard*, Vol. XV, p. 26, l. 7.

<sup>14</sup> S.B.E., Vol. XLVII, p. 12; Chap. 1, 34.

<sup>15</sup> *Dinkard*, Vol. XIII, p. 13, of the text of the Introduction of Bk. VII, p. 14 of the Eng. Translation; p. 18 of Guj. Translation. Vide the *Dinkard* published under the supervision of Mr. D. M. Madon, Vol. II, p. 597.

<sup>16</sup> *ayūtagih*. Dastur Darab reads the word as *āshtih* in one place (Eng. translation p. 14) and *astagih* in another (Patd. transliteration of the text, p. 13) and translates it as



of the archangel Ashavahishtë and his enquiry<sup>17</sup> about it from its own tribe—for the demon of greediness (*azō*), with one similarly destined<sup>18</sup> had rushed for the destruction of him who (was) very gentle

"friendly communion or friendship." I am inclined to take it as a form of *yashtgih* i.e. worship, invocation.

<sup>17</sup> *pazdīnāt* : Dr. West, while translating the word as "enquiry," does not give his reading or derivation. Dastur Darab reads it as *pazdīnāt* and translates it as "inspiration." He does not say, how he derives that meaning. Had it been *pish-dīnāt* his translation would do. I translate the word as "pursuing." In the Vendidad (XV. 5) we have a word *pazdayēiti*. There the sentence runs thus: *ēritīm aštākān dyaotnanām yōi vərəcīnī mašyāka yō gadīwām yām aputram janaiti vā vayeiti vā xraōš-geiti vā pazdayēiti vā*.

This sentence is in reply to the question in the commencement of the chapter as to which are the evil deeds which make man *pesho-tanva*, i.e. which make him guilty of a *tanafur gunāh*, or a sin that cannot be atoned. The reply is, that there are five deeds which are of this worst kind, viz. (1) maligning a righteous man; (2) giving bad food to the watch dogs which protect the streets and the cattle; (3) striking, driving away, frightening and pursuing a bitch that is with child; (4) cohabiting with a woman in her menses; (5) cohabiting with a woman who is in an advanced state of pregnancy.

Now the above sentence refers to the third evil deed in the list. Therein the word *pazdayēiti* is variously translated. Ervad Kavasji Kanga translates it as "kicks" (लान मारें). In his Avesta Dictionary (p. 313), he gives the word under the word *pazdā* as "to stamp on the ground" deriving it from *pad*=*pādha*, foot and *dā* to put (पम भेयिपर अफाडवा). The word occurs as third person plural *pazdayanta* in the *Ashavahangh Yasht* (Yt. XVII. 55). There, Kanga translates it in the sense of "running after," "pursuing." He does not say, how he derives that meaning, but it seems, that here he does not follow his former derivation but takes it has *paš* and *dā*. Just as we have *avi-dā* (अवि धा), to attack; so *paz-dā* means to pursue.

Now this Avesta word *pazdayēiti* is given in the Pahlavi Vendidad as *pazdīnēt*, which Dastur Hoshangji translates as "stamps on the ground" (vide his *Vendidad Glossary* p. 188). He does not derive the word but he seems to follow Ervad Kavasji Kanga.

Prof. Darmesteter, following the Pahlavi rendering *āighash yašman min ākhar shikaret*; (vide Dastur Jamaspji's *Pahlavi Vendidad*, translation, p. 108) has translated the words as "clapping of hands," but in his footnote (*S.B.E.*, IV, 1st ed., p. 173, n. 2) has said "or with stamping in the ground" and has referred to the 31st chapter of *Sad dar nasr* (vide Ervad Bannaji N. Dhabhar's text, p. 25, l. 10) where, speaking of regard and care for the dogs, it is enjoined, that one should not walk carelessly when a dog is asleep, so as to disturb it (*na shāyad kē pāc sakht bar zamin nehad kē u būdār shavad*).

Now whatever the meaning of the Avesta word, of which the Pahlavi rendering is *pazdīnēt*, I take the word in the Pahlavi *Dinkard* to be this word, and not as Dr. West and Dastur Darab have taken it. I take it in the sense of "pursuing" or "attacking."

<sup>18</sup> *hamūnbakhtō* seems to be the reading of Dr. West, Dastur Darab reads it as *amūl-bātoy* and says that "it may be a Pahlavinised form of some such Arabic proper name as *Amuel-ul-bātīl*. I am inclined to agree with Dastur Darab that it is a proper name, though not that nor that of the kind which he suggests. As said above, I have

to that tribe<sup>19</sup>—(as he had) a full inclination for the ascendancy of the portion whose guidance to the lofty priestly master (was) owing to the archangel Ashvahashtō just as the fish image of the (other) portion (was) for falling into the river; and it is declared that he came to the ceremonial of Zaratušt."

The passage of the *Dinkard* is rather difficult and both the translators, Dastur Darab and Dr. West, differ a good deal in their translations. But the pith of the passage is in the last sentence, viz. *val yazashna-i Zartuhasht matan paštāk*, i.e. his coming to the worship of Zoroaster is well known, or as Dr. West puts it "he (Pāt-Kusrob) came to the ceremonial of Zaratusht"<sup>20</sup> or as the Dastur puts it "its (the tribe's, i.e. Pat-khusrub's tribe's) coming to the ceremonials of Zorathustra"<sup>21</sup>. I give below my transliteration and translation of the passage!

*Mat val Pātkhosrūb i Aīryašhva i tāz i Tāzikān Malkā. Pavan Ashavahishta Amhōspand yashtgih avash pardinīdan patash min nafshman ram āz shaēdā levatman Amānbātak pavan marōchinīdan i zak i narm narm val zak ram dōbarest ikvīmūnāt Pavan lālāih jarūmānih i bāhar val rud i būland min Ashavahishta Amhōspand nimāyāshna chēgun zak bāhar i māhik kalp pavan rūd nafrūnastan va val yazashna i Zartuhasht matan paštāk.*

Translation—(That Glory) came to Pātkhosrūb the son of Aīrya-fshvā, son of Tāz, who was the king of the Tāziks. He (Pātkhosrūb), by (virtue of) the worship of Ashavahisht (Ardibehesht) Ameshaspand, by slow degrees ran after (i.e. brought about) the destruction of (his) tribe by pursuing (or fighting with) Amānbātak<sup>22</sup> the ambitious demon of his own tribe. He was nobly (lālāih) inclined towards the belief of that high leader, Ashavahisht, Ameshāspand in the same way as he

taken the word *pardinīdan* in the sense of attacking or fighting, so here the mention of the name of an enemy is probable.

<sup>19</sup> Dr. West gives a footnote and says that the sentence indicates "that the Arab subjects of the king had revolted, because he favoured those of the primitive faith, who no doubt, gained further favour by putting down the rebellion." Here it is not merely the question of favouring the primitive faith, i.e. the old Paōiryotkēshī Mazdayasnan faith, but the question of Pāt-khusrub himself being a Mazdayasnan and a worshipper of fire as is indicated by the passage.

<sup>20</sup> S.B.E., Vol. XLVII, p. 13.

<sup>21</sup> *Dinkard*, Vol. XIII, Bk. VII, p. 14.

<sup>22</sup> I follow Dastur Darab in reading this word.



was for throwing into the river the belief (of the worship) of fish-figures. His coming to the worship of Zoroaster is made known.

Now, as said above, though translators may differ as to the literal translation of the passage, what it tends to show is this: Pāt-khusrub had parted with his ancestral Arab faith and turned to Mazdaism the faith of Iran.

We saw above, on the authority of Maqoudi that in very early times, some of the Arabs of Yemen followed the Iranian Fire-worship and that it was one Khālid who abolished it. So here, Pāt-khusrub's "mindfulness" or "friendliness with" or "worship of Ashavahishta (Ardibehesht) Ameshāspand, who presides over fire, ("Ardibehesht ātash ātash sardagān jas" in *Patet Ādarbād*, 8) is a clear reference to his and to his Arab followers' religion that they followed the old primitive Mazdayasnān religion wherein reverence to fire played an important part and that they were opposed to the worship of fish and such other fetishes.

The last part of the above passage, viz. that it is declared that he came to the ceremonial of Zarathusht (*val yazashna i Zartuhasht matan paētāk*) is very significant. It clearly points to Pāt-khusrub and his followers being Mazdayasnāns.

As the time of Pāt-khusrub was far anterior to that of Zoroaster, the reference to Zoroaster is an anachronism. But what the later writer of the *Dinkard* may be taken to mean, is that Pāt-khusrub took to the Iranian way of paying reverence to fire which was prevalent among the ancient Mazdayasnāns, the way which led to the final reform of Zoroaster wherein also the reverence to fire continued.

The Pahlavi *Shatroihā i Airān*<sup>23</sup> says that Faridun conquered that part of Arabia which is known as the *Dasht-i Tāzikān*, i.e. the Desert of Arabia and presented it as a marriage gift to Pat-khusru the Arab king of Yemen. According to the *Mādīgān i Binā Farvardin yūm Khurdād* the above referred to marriage of the three sons of Faridun with the three daughters of the king of Yemen took place on the Khordādsāl day.

The Tāziks, who nowadays form a special group, one of the two principal ethnical groups of Persia, are the descendants of these Persianized or Zoroastrianized Arabs. Dr. Luschau<sup>24</sup> speaks of them as

<sup>23</sup> Vide my translation of the *Yādgar-i Zarīran*, *Shatroihā-i Airān va A/dib va Sahigih-i Seistan*, pp. 87-88.

<sup>24</sup> Dr. Felix V. Luschau in his article entitled "The Early Inhabitants of Western

the "descendants of the old Persians and Medes." Dr. Bellow says, that in Afghanistan even now, the Tāziks are known as the *Parseiwan*. This very name points to their relationship with the ancient Persians. He says: "The term Tāzik, it is said, is derived from the ancient Persian name for the Arab. The ancient Persian writers distinguishing their hereditary enemies on the north and south respectively by the terms *Turk* and *Tāz* or *Tāj*. And hence it is that the term *Tāz* applied to the Arab only in Persia; and everything connected with him, or proceeding from him, was called by the Persians *Tāzi* or *Tāzik*, which are the same as *Tāzi* or *Tāzik*. In course of time, it seems these terms became restricted to designate things of Arab origin in Persia in contradistinction to the pure and native article. Thus an Arab settling in the country, and not intermarrying with its people, retained his proper national title through successive generations. But the Arab intermingling with the people of the country lost his proper nationality, and in the succeeding generations, was called *Tājik* by the Persians. An imported Arab horse or dog, etc., was not called *Tāzi* but *Arabi*. Their offspring, however, from a Persian mare or bitch, received the name of *Tāzi* and were no longer called *Arabi*."<sup>45</sup>

History points to a long list of Mazdayasnan kings of Iran who had relations at one time or another with one part or another of Arabia and with one or another tribe of the Arabs.<sup>46</sup> In the case of the reign of Noshirwan (Khusro Kobadan, Chosroes I.) we find clear references to Zoroastrian rule over Yemen. So it is quite possible that the Mazdayasnan faith, and later on, the Zoroastrian faith prevailed there and that the Tāzis referred to in the *Nirang-i Sarosh Yasht* were Zoroastrianized Arabs.

Asia" in the July to December number (Vol. XLI, 1911) of the *Journal of the Royal Anthropological Institute*.

<sup>45</sup> *The Race of Afghanistan, being a brief account of the principal nations inhabiting that country* by Surgeon Major H. W. Bellow (1880), p. 110.

<sup>46</sup> *Vide my Paper* entitled "The Physical character of the Arabs, their relations with ancient Persia," read before the Anthropological Society of Bombay on 24th June, 1910 (Vol. XI, No. 7).





## GONARDA, LE BERCEAU DU GONARDIYA.

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Le Pārāyaṇa, incorporé dans le Sutta-nipāta pali, est un des monuments les plus anciens du bouddhisme. Les rédactions parallèles, attestées par des mentions fréquentes, ont disparu. Mais le texte pali, garanti qu'il est par deux commentaires très anciens eux aussi, le Mahā-niddesa et le Culla-niddesa, a une valeur incontestable. Dans le récit qui sert d'introduction au recueil, le brahmane Bāvari, émigré de la "charmante ville des Kosala" (Śrāvastī), est venu s'installer "au pays d'Assaka, dans le voisinage de Muḷaka, sur le bord de la Godhāvārī"; il envoie ses disciples en mission auprès du Bouddha, dans son pays d'origine, à Sāvattthi des Kosala. Le poète résume en trois vers (1011-1013) les étapes de leur route: "Patitṭhāna de Muḷaka, ensuite la ville de Māhissatī, Ujjenī aussi, et Gonaddha, Vedisā, Vanasavhaya, Kosambī, et encore Sāketa, et Sāvattthi la grande ville, Setavya, Kapi-lavattthu, et Kusinārā, la cité, et Pāvā, Bhoganagara, Vesālī, la ville Magadhienne, et la Pāsāṇaka cetiya."

L'itinéraire vaudrait l'honneur d'une étude intégrale. Ici, toutefois, je ne m'occuperai que de l'étape intermédiaire entre Ujjenī et Vedisā, deux localités bien définies: l'une est aujourd'hui encore Ujjain (Ogein), au nord d'Indore, Lat. 23°11'10" N., et Long. 75°51'45" E.; l'autre, Besnagar, tout près de Bhilsa, Lat. 23°31'35" N., et Long. 77°50'39" E. Le Pārāyaṇa place entre ces deux points la ville de Gonaddha.

Le Catalogue des Yakṣa dans la Mahāmāyūrī<sup>1</sup> suit un ordre exactement identique: "à Avantī, le Yakṣa est Priyadarśana; à Gomardana, Śikhaṇḍin; à Vaidīśa, Añjalipriya." Avantī est un autre nom d'Ujjayinī; Vaidīśa est la forme sanscrite du pali Vedisā. Le nom de la localité intermédiaire est flottant dans la tradition des manuscrits; j'ai reproduit dans le texte la lecture des MSS O et H; mais D lit Gonardane, des trois versions chinoises, S transcrit *kiu-kia t'o-na* qui suppose un original Gogardana. Y traduit *you-hi* "bœuf-joie"

<sup>1</sup> Journ. Asiat., 1915, I, p. 43, v. 19.



qui ramène à Gonandana; A traduit *you-ts'oei* "boeuf comprimer," soit Gomardana. Le traducteur tibétain a suivi le même texte (*ba-lan 'joms* "boeuf-comprimer") Le témoignage du Sutta nipāta vient confirmer la lecture Gonardana, car il est évident que de part et d'autre il s'agit de la même localité. Le pali Gonaddha se ramène sans difficulté au sanscrit Gonarda. L'aspiration introduite subsidiairement dans la forme palie est un phénomène qui n'a rien d'exceptionnel; dans cette même introduction du Pārāyaṇa, nous avons déjà rencontré le nom sanscrit de la Godāvarī modifié, lui aussi, par l'aspiration de la dentale à l'intérieur du mot, Godhāvarī; on trouvera une liste de cas analogues p. ex. dans le *Pali* de Geiger § 40 et § 62, et pour les pracrits en général dans la *Grammatik der Prakrit-Sprachen* de Pischel § 207-209. Dans les noms propres, le phénomène semble dû généralement à une interprétation erronée: p. ex. Khandha, "le dieu Skanda," doit son aspirée à une confusion avec *skandha* "l'épaule"; Erāpatha=Airāvata, l'éléphant divin, a subi la contamination de *patha* "chemin," (comme il a subi ultérieurement en sanscrit même la contamination de *patra* "feuille" en devenant Elāpatra). On aura cru reconnaître dans les premières syllabes du nom de la Godāvarī le mot *godhā* "grand lézard." Le sanscrit *gonarda* (ou *gonardana*, par suffixation développée) signifie clairement "le mugissement de la vache." Passé en pracrit, sous la forme *gonadda* (ou *gonaddana*) le mot devenait inintelligible. La racine *nard* semble avoir cédé en pracrit devant la racine *naḍ* dont elle ne se différenciait plus qu'à peine. D'autre part, le mot *go* suggérerait tout naturellement le mot *naddha* "attaché, lié".

Quoiqu'il en soit de l'explication, l'équivalence Gonarda=Gonaddha est certaine. Le nom de Gonarda est lié indissolublement au souvenir de Patañjali "le Gonardien," Gonardīya. Une tradition constante attestée par Kaiyaṭa, par l'auteur du *Trikāṇḍaśeṣa*, par Hemacandra, identifie le personnage désigné sous le nom de Gonardīya dans le *Mahābhāṣya* avec l'auteur du *Mahābhāṣya*. Kielhorn a, il est vrai, vigoureusement contesté la valeur de cette tradition<sup>2</sup> et soutenu que le Gonardīya était l'auteur du *Kārikā* en vers utilisées et citées par Patañjali. L'autorité de Kielhorn dans les questions qui touchent au *Mahābhāṣya* mérite à coup sûr la plus haute considération, mais son interprétation n'est pas en contradiction nécessaire avec la tradi-

<sup>2</sup> *Ind. Antiq.*, XV, 81-83.

tion indienne. Patañjali peut se référer dans le Mahābhāṣya à une œuvre antérieure qu'il aurait composée, en se désignant lui-même sous une appellation de caractère impersonnel, dérivée de son lieu d'origine. Toujours est-il que la situation géographique de Gonarda cadre à merveille avec les rares indications qu'on a pu dégager du Mahābhāṣya pour fixer la date de Patañjali. Les deux faits essentiels sont : 1° la mention de Puṣyamitra, de sa cour (*sabhā*), de son sacrifice (*iha Puṣyamitraṃ yājayāmaḥ*)—2° la mention des conquêtes Grecs dans l'Inde (*aruṇad Yavanaḥ Sāketam, aruṇad Yavano Mādhyamikām*). Or Gonarda est l'étape la plus voisine de Vidiśā. Vidiśā, au témoignage des récits suivis par Kālidāsa dans Mālavikāgnimitra, était la capitale où résidait, en qualité de vice-roi, le fils de Puṣyamitra. Et Vidiśā était aussi en rapports étroits avec la politique grecque ; la colonne de Besnagar, sur le site de l'ancienne Vidiśā, préserve le souvenir d'un ambassadeur grec (*Yonadūta*) Héliodore, envoyé par le roi grec Antialkidas auprès du roi indien Kāśīputra Bhāgabhadra. De plus, l'horizon géographique du Mahābhāṣya s'ordonne harmonieusement autour de la région Gonarda-Vidiśā comme centre. En dehors, des désignations générales de territoires, comme Vidarbha, Videha, Cola, Kerala, etc., qui n'impliquent pas une connaissance directe et personnelle, les noms de localités, villes ou bourgades, s'encadrent dans une sorte de triangle dont la base va de Pāṭaliputra au Penjab, et dont le sommet atteint la basse Narmadā avec Māhīsmatī. Māhīsmatī figure, dans l'itinéraire du Pārāyaṇa, comme l'étape intermédiaire d'où les disciples de Bāvari, partis de Pratiṣṭhāna, se mettent en route pour Ujjayinī ; de même le Mahābhāṣya,<sup>8</sup> *Ujjayinyāḥ prasthito Māhīsmatyāṃ sūryam udgamayati*.

Une difficulté toutefois semble s'opposer à la localisation de Gonarda que je propose. Le nom de Gonarda est cité comme un nom de lieu " chez les Orientaux " dans la Candravāṣṭh<sup>4</sup> dans la Kāśīkṛttī, sur Pāṇini I, 1, 75, et justement pour expliquer la formation du dérivé Gonardīya, sans la vṛddhi. Pāṇini enseigne que, par exception, les diphthongues *e* et *o* doivent être considérées comme le degré de la vṛddhi (qui est normalement *ai* et *au*) dans les noms de lieu des Orientaux (*en prācām dēśe* ; Candragomin reproduit ce sūtra en l'adaptant à son système III, 2, 25 *ehādyacaḥ prāgdeśāt*). Evidemment nous sommes

<sup>4</sup> Sur Pāṇini III, 1, 26.

<sup>4</sup> Sur Candragomin III, 2, 25 etc.



surpris, et même choqués de voir Gonarda, en plein Malva, englobé dans " l'Orient " de l'Inde. Nous n'avons pas cependant le droit de révoquer en doute l'assertion de Candragomin et de la Kāśikā. Il ne s'agit pas d'accorder une confiance aveugle aux connaissances géographiques de ces commentateurs ; mais leur raisonnement, d'ordre grammatical, est indiscutable : Gonardīya est un dérivé formé au moyen du suffixe *cha* (= *īya*) ; le suffixe *cha* s'ajoute à un thème ayant la *vrddhi*<sup>6</sup> ; Gonardīya est traité comme un thème à *vrddhi*, quoiqu'il ait *o*, et non *au*, dans la première syllabe ; c'est donc qu'il entre dans l'exception prévue par Pāṇini<sup>7</sup> : donc Gonarda, d'où il dérive, est un nom de localité des Orientaux.

Mais que faut-il entendre par " les Orientaux ", *prāñcaḥ* ? La grammaire, depuis Pāṇini, ne connaît que deux groupements en fonction des points cardinaux : les Septentrionaux (*udañcaḥ*) et les Orientaux (*prāñcaḥ*). Un vers traditionnel, rapporté par la Kāśikā<sup>8</sup> et par Kṣīrasvāmin<sup>9</sup> établit cette répartition :

prāgudañcau vibhajate haṃsaḥ kṣīrodake yathā  
viduṣaṃ śabdāsiddhyartham sā naḥ pātu śārāvati

" Elle sépare l'Est et le Nord, comme le cygne sépare le lait et l'eau, pour bien fixer l'usage de la langue classique. Qu'elle nous protège, la Śārāvati ! "

Et le Dictionnaire d'Amara, en décrivant la terre, s'en tient encore à cette double division, qu'il complète par l'adjonction secondaire des deux autres directions :

Śārāvatyās tu yo 'vadhaḥ | deśaḥ prāgdakṣiṇaḥ prācya udicyaḥ  
pāścimottaraḥ,<sup>6</sup>

" à partir de la Śārāvati, le pays qui est au Sud-Est, c'est l'Orient ; celui qui est au Nord-Ouest, c'est le Nord. "

Ainsi, pour Amara, le Sud fait corps expressément avec l'Est, le Nord avec l'Ouest. Le glossateur Vandyaghaṭīya écrit sur ce passage que " la Śārāvati est une rivière de l'Inde qui coule du Nord-Est vers l'Océan Occidental " (*etasmimś ca bhārate varṣe śārāvati nāma nadī aiśānyā diśaḥ sakāśāt pāścimasamudragāminī vahati*). L'indication paraît nette et claire ; malheureusement la géographie réelle ne la confirme pas. Vandyaghaṭīya, en véritable glossateur, a déduit de son texte même l'indication qu'il paraît y ajouter, il ne l'a empruntée ni à

<sup>6</sup> *vrddhāc chaḥ* P. IV, 2, 114.

<sup>6</sup> I, 1, 75.

<sup>7</sup> Sur P. I, 1, 75.

<sup>8</sup> Sur Amara II, 1, 6-7.

<sup>9</sup> II, 1, 6-7.

la géographie moderne, ni à la géographie ancienne, ni aux nomenclatures consacrées des rivières dans les épopées et les Purāṇa. On y chercherait en vain la prétendue Śārāvati de Vandyaghaṭṭiya. En fait la tradition a, cette fois encore, perpétué une appellation qui n'avait plus, et depuis longtemps, aucun rapport avec la réalité. Un temps avait été où le nom de Śārāvati " (la rivière) aux roseaux " était appliqué à un cours d'eau qui séparait en deux parties l'ensemble de l'Inde aryenne. Pāṇini enseigne expressément la formation de ce nom.<sup>10</sup> Le souvenir d'une frontière tracée par la rivière Śārāvati s'est curieusement conservé dans un épisode célèbre de la doctrine bouddhique. Lorsque Koṭikarṇa va consulter le Bouddha sur la limite des pays de stricte observance, le maître fixe à la Śārāvati la limite méridionale. " Au Sud il y a une ville nommée Śārāvati, et par delà une rivière nommée Śārāvati, c'est là le bout " (*dakṣiṇena Śārāvati nāma nagarī tasyāḥ pareṇa Śārāvati nāma nadī so'ntah*). Telle est du moins la tradition de l'école Mūla-Sarvāstivādin dans son texte original recueilli par les compilateurs du Divyāvadāna (p. 21). Les éditeurs du texte, Cowell et Neil, citent deux variantes du nom fournies par des manuscrits de valeur inférieure : *Sarāvati* (ms. A.) et *Savārāvati* (ms. B.). C'est cette dernière lecture qui a été suivie par Yi-tsing, auteur responsable, sinon effectif, de la traduction chinoise du Vinaya Mūla-Sarvāstivādin ; il a rendu le nom de la ville et de la rivière par *che-pa* (ou : fo) -*lo-ja-ti* qui suppose un original Śavaravati.<sup>11</sup> Yi-tsing reproduit la même forme dans un autre traité du même Vinaya, le Mūla Sarvāstivāda Ekaśatakarma<sup>12</sup> où le même épisode est répété en abrégé. La leçon Śavaravati est due sans doute à un essai de correction pour substituer à l'inconnue Śārāvati un nom qui évoquait l'idée des Śavara dont les tribus sauvages peuplaient le plateau central, à la lisière sud du bassin du Gange. Le passage correspondant du Vinaya des Sarvāstivādin ne nous est connu que par la version chinoise due à Puṇyatara, il s'y présente, par la faute du traducteur ou de l'original, dans un état d'inextricable confusion. Après avoir régulièrement donné le mont Uśira (*Yeou-chi-lo*) comme la limite septentrionale, il ajoute : " Par-delà cette montagne, et non loin, il y a l'arbre so-lo de la source aux joncs 蒲泉薩羅樹 " <sup>13</sup> La " source aux joncs " semble être l'équivalent de Śārāvati " (l'eau) qui a des roseaux " et l'arbre *so-lo* = *sārā* ou *sāt*<sup>14</sup>

<sup>10</sup> *Sarādhīnam* cā VI, 3, 120.

<sup>11</sup> Tok. XVII, 4, 108a, 9.

<sup>12</sup> Tok. XVII, 5, 57b, 2.

<sup>13</sup> Tok. XVI, 4, 59a, 17.



semble remonter au même original. En outre ce Vinaya donne comme limite au Nord-Est "le fleuve des Bambous," qui lui aussi évoque la Śārāvātī. Tel qu'il est, ce passage est donc inutilisable. Le Vinaya pali, de l'école Sthavira, substitue à la Śārāvātī la Salalavati (avec les variantes Sallavati et Salilavati; mais le témoignage de Jātaka I, 49 et Sumaṅgala vilāsinī I, 173 confirme la lecture Salala<sup>13</sup>); il fait de cette rivière la limite au Sud-Est: *puratthimadakkhiṇāya disāya salalavati nāma nadi*.<sup>14</sup> L'orientation Sud-Est donnée par le pali concorde en partie avec l'orientation Sud donnée par le Vinaya des Mūla Sarvāstivādin; elle est en contradiction absolue avec la détermination brahmanique de la Śārāvātī qui, séparant le Nord et l'Est, doit couler au Nord-Ouest du Pays du Milieu, le Madhyadeśa, lequel est le pays de stricte observance.

La ville de Śārāvātī (Śārāvātī nagari) que le Vinaya des Mūla Sarvāstivādin place immédiatement en deçà de la rivière Śārāvātī n'est pas mieux connue que cette rivière même. Une ville du même nom reparait, il est vrai, dans le Raghuvamśa XV, 97, comme la capitale où régnait Lava, fils de Rāma; tandis que son autre fils régnait à Kuśāvātī:

*sa niveśya Kuśāvatyāṃ ripunāgāṅkuśaṃ kuśaṃ  
śārāvatyāṃ satāṃ sūktair janitōśrulavaṃ lavam.*"

Tel est du moins le texte adopté par Mallinātha et généralement accepté sur la foi de ce commentateur. Mais les commentateurs Vallabha, Vijayānandasūri, Cāritravardhana lisent: *Śrāvastyāṃ ca*; Hemādri et Sumativijaya lisent *Śrāvatyāṃ ca*. Et l'Uttarakāṇḍa du Rāmāyaṇa, que suit Kālidāsa, nomme en effet la capitale de Lava Śrāvastī, dans le texte de Bombay CVIII, 5, comme dans le texte de Calcutta CXXI, 4: *Śrāvastī purī ramyā śrāvītā ca lavasya ca*.<sup>15</sup> Et c'est, en effet, d'après tous les textes du Rāmāyaṇa, sur l'Uttara Kosala que régnait Lava tandis que Kuśa régnait sur le Kosala proprement dit (*Kosaleṣu kuśaṃ vīram uttareṣu tathā lavam*). Śrāvastī est la capitale de l'Uttara-Kosala. La ville et la rivière de Śārāvātī, sur les confins du Nord et de l'Est, n'ont rien à faire ici.

Il faut donc renoncer à préciser le site de Gonarda en fonction de l'introuvable Śārāvātī. Mais un fait subsiste: dans la division traditionnelle de l'Āryāvarta en deux régions, Nord et Est, Gonarda, traité

<sup>13</sup> Vinayapitaka, Mahāvagga V, 13, 12.

<sup>14</sup> L'édition de Gorresio CXIII, 24 a *Śrāvati: lavasya tu purīṃ ramyāṃ śrāvastīṃ lekaviśrutam*.

grammaticalement comme une localité des "Orientaux" n'est pas du Nord, quelle que puisse être son orientation secondaire. On ne sera donc pas surpris si Varāha Mihira, le seul auteur connu qui mentionne Gonarda après les textes déjà cités, place Gonarda parmi les pays du Sud dans sa carte astrologique de l'Inde, *Bṛhatsaṃhitā* XIV, 12 : *atha dakṣiṇena laṅkā . . . . bharukacchāḥ . . . vanavāsi koṅkaṇābhīrāḥ ākaraveṇāvartaka* (corr. *ānurt*<sup>16</sup>) *daśapuragonardakeralakāḥ karṇāṭa . . . nāsikya . . . tumbavanakārmaṇeyakāḥ*." Le nom de Gonarda paraît encore deux fois dans la *Bṛhatsaṃhitā* à l'intérieur de deux groupements purement astrologiques : IX, 13, *anyenātrākṛānte mlecchāṭaviśaśva-jivigoman/ān gonardanicaśūdrān vaiḍehāṃś cānayaḥ sprṣati*. Et XXXII, 22 : *gonarducedikukurān kirātavaidehakān hanti*. Dans sa nomenclature géographique, Varāha Mihira semble jeter les noms au hasard du mètre, sans qu'on puisse rien inférer de leur disposition relative en se fondant sur l'ordre de classement. Parmi ces noms de la région méridionale, il en est un toutefois qui mérite de retenir l'attention : c'est le nom de Tumbavana. La localité est par ailleurs, autant que je sache, complètement inconnue dans la littérature ; cependant, dans son commentaire sur le *Sutta-nipāta*, la *Paramatthajotikā*, Buddhaghosa note à propos des vers du *Pārāyaṇa* où est mentionné Gonaddha :

*Ujjenīṇ cāpi Gonaddhaṃ Vedisaṃ Vanasavhayaṃ,*

que "Vanasavhaya (littér. 'qui porte le nom d'un bois') désigne Tumbavanaganagara ; d'autres prétendent que c'est Vanasāvattī." (*Vanasavhayan ti tumbavanaganaram* (sic) *vuccatī vanasāvattīn ti pi eke* ; la glose est rapportée par Andersen-Smith dans leur édition du *Sutta-nipāta*.<sup>16</sup> Ainsi, au dire de Buddhaghosa, Tumbavana serait l'étape entre Vidiśā et Kauśāmbī, sur la route de Gonaddha-Gonarda vers la Yamunā. De fait, au stūpa de Sanchi, voisin du site de Vidiśā (23°28' N. de lat., et 77°48' E. de long.) cinq inscriptions<sup>17</sup> commémorent des donations faites par des habitants de Tumbavana. On voit aussi figurer parmi les bienfaiteurs du stūpa des habitants de Māhiṣmatī, d'Ujjayinī, de Vidiśā ; on s'étonne de n'y pas rencontrer des gens de Gonarda.

L'authenticité de la nomenclature géographique dans l'introduction au *Pārāyaṇa* est confirmée par un trait décisif. Bavari y est représenté comme installé sur le bord de la Godhāvarī, dans la région d'Alaka :

<sup>16</sup> Ad. loc., p. 194.

<sup>17</sup> Lüders, *List*, Nos. 201, 202, 440, 450, 520.



*so assakassa visaye aḷakassa samāsane  
vasi Godhāvarikūle uñchena ca phalena ca* (vers 2).

Quand ses disciples le quittent, leur première étape vers le Nord est la ville de "Patitṭhāna d'Alaka" (*aḷakassa Patitṭhāna*, v. 36). Tel est du moins le texte adopté par les éditeurs, Fausböll et Andersen-Smith. Mais l'appareil critique fourni par ceux-ci montre que dans les deux passages les manuscrits birmanes portent, au lieu d'Alaka, "Muḷaka". L'inscription de Sīri Puḷumāyi à Nasik, énumérant les provinces réunies par Gotamīputa dans son empire, nomme le pays de Muḷaka, qu'elle accole au pays d'Asaka (Assaka) exactement comme fait le Pārāyaṇa : (Asika-Asaka-Muḷaka-Suraṭṭha-Kukurāparaṃta-Anupa-Vidabha-Ākarāvati). Le dernier éditeur de l'inscription, M. Senart, écrivait à propos du nom Muḷaka : "The Muḷakas remain shrouded in obscurity-Bhagwanlal adduced the dynasty of the Muṇḍakas, known from the Vishṇupurāṇa ; and the way in which they are there mentioned together with the Śakas and Tukhāras is such as to commend the hint. But I am doubtful about the change of *ḷ* into *ṇ*." <sup>13</sup> Le mystère est dissipé, grâce au texte du Pārāyaṇa. Le site du Muḷaka peut être même déterminé avec assez de précision, puisqu'il se trouve entre l'Asaka (Assaka, Āsmaka) où est la ville de Pratiṣṭhāna (Patitṭhāna) aujourd'hui Paithan sur la haute Godavari, près de sa source, et le Surāṭṭha (Surāṣṭra) qui est aujourd'hui la presqu'île de Katthiawar. Muḷaka doit donc désigner la portion de la côte avec l'arrière-pays au nord de Bombay, le Guzerate.

On m'accusera peut-être d'attacher une importance excessive à l'ordre de succession où les noms de provinces défilent dans l'inscription de Puḷumāyi. Mais l'inscription de Rudradāman à Gīrnar, qui remonte à la même époque, contient, elle aussi, une liste des provinces soumises par Rudradāman, l'adversaire de la dynastie Sātakarṇi à laquelle appartiennent Gotamīputa et Puḷumāyi. Son domaine est en partie formé de territoires conquis sur les Sātakarṇi ; on y retrouve l'Ākarāvanti (Ākara + Avanti), l'Anūpa, le Surāṣṭra, le Kukurāparaṃta (Kukura + Aparaṃta) : *pūrvaṇ parākarāvantiyanūpanīvyānarttasurāṣṭraśvabhramarukacchasiṇḍhusauvirakukurāparāṃtaniṣādhādīnām*. Mais ici l'ordre de succession est inverse, puisque Rudradāman a étendu ses conquêtes du Nord au Sud en partant de la région d'Ujjayinī, sa capi-

<sup>13</sup> *Epigr. Indica* VIII, 62.

taïe, tandis que Gotamīputa avait marché en conquérant du Sud au Nord, à partir des bords de la Godavari.

Le souvenir du pays de Mulaka n'est peut-être pas entièrement effacé dans la tradition pouranique. Le Viṣṇu purāṇa (IV, 4) dans la généalogie de la race d'Ikṣvāku donne à Kalmāṣapāda un fils nommé Āsmaka; Āsmaka a pour fils et successeur Mūlaka, surnommé Nārīka-vaca, parce que des femmes l'auraient caché et sauvé lors du massacre général des kṣatriya. Āsmaka est clairement un héros éponyme, l'éponyme du pays d'Āsmaka, ce territoire "pierreux" (*aśman* "pierre"), situé au Sud d'Avanti et qui fait étroitement corps avec lui (*Avantyaśmakāḥ*, Gaṇapāṭha, gaṇa Kārtakaujapādayaḥ, *Āsmakāvanti* dans le Sarvāstivādi vinaya, épisode de Koṭikarṇa; le Mūla Sarvāstivādi vinaya<sup>19</sup> a *Āsmāparāntaka* que Cowell et Neil lisent à tort: *asmāt parāntaka*). La relation entre l'Āsmaka et le Mulaka, si nettement exprimée dans le Pārāyaṇa (*so Assakassa visaye Mūlakassa samāsane*, v. 2) donne à penser que la filiation indiquée dans le Purāṇa entre le roi Āsmaka et le roi Mūlaka traduit en généalogie un rapport géographique.

On s'étonnera moins de rencontrer dans une section du Sutta-nipāta des détails si précis sur la géographie des régions qui encadrent le golfe de Cambaye si on se rappelle qu'une des perles de la collection, l'admirable Dhaniyasutta<sup>20</sup> a pour scène la rive de la Mahī. Le berger Dhaniya y est installé: *Anutīre Mahiyā samānavāso*; le Bouddha passe la nuit au bord de la rivière: *anutīre Mahiyā ekarattivāso*. Pour amener le Bouddha dans ces parages exotiques, si éloignés de son activité réelle, au contact prochain de la mer fréquentée par les barbares, il fallait l'audace d'un poète du terroir et d'une inspiration locale.

<sup>19</sup> Divyāvadāna, I.

<sup>20</sup> Uraga Vagga, 2.

(NOTE.—The correct form of the Chinese character for shu<sup>1</sup> not being available at the press, the form 樹 has been used. The horizontal top-line of the central element — should be 土, and the whole centre is as in 鼓 without the 支 Ed.)





## THE THEORY OF *RASA* IN SANSKRIT POETICS

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The theory of *rasa*, like the theory of *dhvani* with which it is intimately connected, forms one of the most important aesthetic foundations of Sanskrit Poetics. From its first appearance in the dramatic theory of Bharata down to its establishment as the 'soul' of Poesy in the work of Viśvanātha, there has been a steady working out of the idea into a fundamental aesthetic conception; and it is worth while to study the gradual unfolding of the idea through its fairly long course of history.

The dogma of *rasa*, apart from any theory thereon, was naturally known to the old writers on Poetics; but in the beginning it was taken into account only in connexion with the drama, and its importance as one of the essential factors of poetic theory was not properly understood. This importance was probably for the first time ably set forth by the Kashmirian Ānandavardhana in the ninth century, and subsequently elaborated with such mastery by his commentator Abhinavagupta that it became thenceforth an accepted fact in Sanskrit Poetics, never to be set aside by rival systems and improved only in detail by later speculations.

But it can be easily shown that some theory of *rasa*, however undeveloped, or even a *Rasa School* particularly in connexion with the drama, was in existence long before the time of Ānandavardhana, although the bearings of this theory on poetry, in contradistinction to drama, were seldom discussed. The importance of this dramaturgic *Rasa School* must have been somewhat overshadowed by the dominance of the *Alaṅkāra* and the *Rīti Schools* in the sphere of poetic theory; but its comparative antiquity, going back to a period even anterior to Bharata, is undoubted. Dramaturgy, however, appears at first to have formed a study by itself; and even among later writers, only Viḍyanātha and Viśvanātha think it worth while to devote special chapters to it. Both Bhāmaha and Daṇḍin, no doubt, speak



of *nāṭaka* as a species of *kāvya*, but refer to specialised treatises for its detailed treatment.<sup>1</sup> Similarly Vāmana shows an unusual partiality towards the drama (I. 3. 30), but its treatment is omitted because it did not apparently come within the province of poetic theory. The earliest known writer who includes a treatment of Dramaturgy is Hemacandra, but his work is more or less a compilation, and his enormous admiration for Abhinavagupta's writings<sup>2</sup> will sufficiently explain this tendency. It seems, therefore, that the school of Dramaturgy had an existence separate from the orthodox schools of Poetics, and the *rasa*-theories which sprang up in connexion with this school, confined their activity, in the first stage of their development, to the sphere of dramatic composition and exerted only a limited influence on poetic theories.

The oldest known exponent of this dramaturgic Rasa School is Bharata, from whom apparently sprang all later schools and theories, and whom even Ānandavardhana himself, as we shall see, takes as his original authority. But *rasa* does not appear to be Bharata's principal theme, and it is treated only in connexion with his exposition of dramatic representation, with which he is chiefly concerned. We can understand, therefore, why Rājaśekhara<sup>3</sup> should, in accordance with some current tradition, regard Bharata as an authority on *rūpaka*, rather than on *rasa*, and speak of one Nandikeśvara<sup>4</sup> as the original exponent of the

<sup>1</sup> *Kāvya-darśa* I. 31; *Bhāmahatya-kōra* I. 24.

<sup>2</sup> Hemacandra, for instance, copies (pp. 57-66) almost *verbatim* the whole of Abhinavagupta's commentary on Bharata's dictum on *rasa* (*Itatra vibhāvaśubhāva-vyabhicārī sahyogaḥ rasa-nispattiḥ*, ed. Kāvya-mālā, p. 62, ed. Grossét, p. 87, l. 7) with only a concluding acknowledgment *etan-matam vācyaḥ śāstrīnāḥ upajīvitān veditavyam*.

<sup>3</sup> *Kāvya-mīmāṃsā*, p. 1.

<sup>4</sup> Although no work of Nandikeśvara on *rasa* has yet been discovered, the name occurs in connexion with several works (Aufrecht, *Cat. Cat.* I. 27<sup>a</sup>, ii. 59, iii. 208) on music, histrionic art, erotic, grammar and *tantra*. The writer on erotic is cited as Nandīśvara in *Pañca-sūyaka* (Bik. *Cat.* 533, Peterson ii. 110) who is supposed by Aufrecht to be the same as Nandin quoted by Vāṭayāyana (I. l. 8); but the name Nandikeśvara is given in *Roti-rahasya* (Oxf. *Cat.* 218a; Schmidt, *Ind. Erotik.* 1911, pp. 46, 59). See Schmidt's remarks, *ibid.*, p. 47. The work on histrionic art attributed to Nandikeśvara is called *Abhinaya darpaṇa* (ed. Poona, 1874; MSS. *Ind. Off. Cat.* 3028, 3090; Winternitz, 109; *Madras Cat.* xxii 12980; Śaṅgiri Śāstri, *Rep.* ii. 304; Burnell, 436; also in Oppert). Work on music called *Nandikeśvara-matē tālādhyāya* in Weber 1729. See also *Madras Cat.* xxii. 13006-8, where mention is made of *Bharatadrama* supposed to be a condensed version, apparently, after Bharata, of the work of Nandikeśvara by Sumati, treating of dramatic gestures and *tālas*.

*rasa*-theory, which Bharata, if Rājasekhara is right, must have borrowed and worked up into his own system. That the *rasa*-theory was older than Bharata is apparent from the fact that Bharata himself cites in chs. vi and vii several *śloka*s in the *āryā* as well as in the *anuṣṭubh* metres in support of his own statements; and in one place, he distinctly quotes two *āryā-śloka*s from a chapter of an unknown work relating to the discussion of *rasa*.<sup>5</sup> It may be mentioned, however, that Keśava Miśra, a comparatively recent writer of the 16th century, speaks of one *sūtra-kāra bhagavān Śauddhodani*,<sup>6</sup> who, according to him, was one of the first to formulate the view that *rasa* is the essence of poetry. Nothing is known of this mysterious Śauddhodani, apparently a Buddhist writer, except that Keśava Miśra, on his own acknowledgment, is following this old master, whose views, as recorded in the *Alaṅkāra-śekhara*, do not seem, however, to deviate in any material way from those of Mammaṭa.

With Bharata, on the other hand, we arrive at a distinctly definite landmark. Long before the Dhvani School, led by Ānandavardhana and Abhinavagupta, was dominant, Bharata's views on *rasa* seem to have been discussed in some detail, with the result that divergent theories came to prevail under the names of Bhaṭṭa Lollaṭa, Śaṅkuka, Bhaṭṭa Nāyaka and others, all of whom appear to have been commentators on Bharata's *Nāṭyaśāstra*<sup>7</sup> and to have, therefore taken Bharata

<sup>5</sup> *atdṛṣṭe rasa-vicāra-mukhe*, ed. Kāvya-mālā, p. 67.

<sup>6</sup> *Alaṅkāra-śekhara*, pp. 2, 20, etc.

<sup>7</sup> The views of all these writers, whose works are now lost, are known from the exposition of Abhinavagupta (followed by other writers, e.g. Mammaṭa, Hemacandra, Vidyādhara, etc.) who also cites some less known commentators such as Rāhula or Rāhala, and Bhaṭṭa Yantra. This practically coincides with the enumeration of the different commentators on Bharata by Śārṅgadeva as the source of his work (13th century, see intro. to Ānandāśrama edition of the text), with the exception of the name of Udbhaṭa mentioned by the latter (I. 1.12). It is curious that Udbhaṭa actually quotes (iv. 4) the first half of Bharata vi. 15 enumerating the eight *rasas*, only making enough verbal change in the latter portion of the verse to admit *śānta* as the ninth *rasa* in the category. Rāhula is cited by Śārṅgadeva as one of his authorities (I. 1.17); while Lollaṭa and Śaṅkuka belong in all probability to the 8th and the 9th centuries. Bhaṭṭa Nāyaka does not appear to be very distant chronologically from Abhinava, who is the oldest writer to quote him, and probably belongs to the end of the 9th or the beginning of the 10th century, a date which makes it likely that he is identical, as Peterson suggested (intro. *Subhāṣ.* p. 50), with the Bhaṭṭa Nāyaka who is mentioned by Kalhaṇa (V. 159) as having flourished in the reign of Śaṅkaravarman, son of Avantivarman of Kaśmir (see *JRAS.*, 1897. p. 296). Sundaramiśra in his *Nāṭyapradīpa* (Ind. Off. Cat. iii. p. 347) as well as Rāghavabhaṭṭa speaks of a commentary on Bharata by Mātṛguptācārya, who is also mentioned by



as their starting point. As their discussion, however, chiefly related, as we have stated above, to the dramatic art and as there existed side by side the rival theories of the more influential *Alaṃkāra* and *Rīti* Schools, who never realized its aesthetic importance, the *rasa*-theory and its exponents never seem to have come into prominence, until the idea was taken up by the *Dhvani* School and worked into their system. In the meantime the dramaturgic *Rasa* School succeeded, to a certain extent, in reacting upon and influencing the rival schools, who were apparently forced to acknowledge *rasa* and accord it even a subsidiary place in their general theory of *alaṃkāra* or *rīti*.

This will be evident from a reference to the standpoints of Bhāmaha and Daṇḍin, the two earliest known writers on Poetics whose works have survived. Without going into details we may state that to Bhāmaha the most important element in poetry is *vakrōkti*, which is apparently identified with *atīśayōkti* and which probably means a kind of heightened expression which is the underlying principle of all poetic figures (*alaṃkāras*). Bhāmaha does not seem to possess a very clear notion of the function of *rasa* in poetry, the only direct reference to it occurring in the definition of the figure *rasavat*, which, in his opinion, should manifest the *rasas* clearly.<sup>8</sup> *Rasa* is thus apparently included in the sphere of a particular *alaṃkāra* and given a very subordinate place in his system. Commenting, however, on Bhāmaha's central verse on *vakrōkti* II. 85,

*saiṣā sarvaiva vakrōktir anyārtho vibhāvyate,*

Abhinavagupta attempts to read into it his own idea of *rasa* and interprets *vibhāvyate* in the technical sense as *pramadōdyānādir vibhāvatām nīyate, viśeṣeṇa ca bhāvyate, rasamayīkriyate iti*.<sup>9</sup> In other words, he takes Bhāmaha to mean that by *vakrōkti*, the sense of poetry is rendered into a suitable factor of the *rasa*, so that by using the word *vibhāvyate* with the meaning given to it by Abhinava, Bhāmaha apparently implies that

Śārngadeva as one of his authorities (I. 1. 17). If this Mātrgupta is the same person mentioned by Kalhaṇa (III. 125, 252) as living under Harṣa Vikramāditya and referred to by Vāseḍeva on *Karpūra-mañjarī* (Aufrecht, *Cat. Cat.* i. 448) as a writer on *Alaṃkāra*, then he must have been one of the earliest commentators on the present-day text of *Bharata*. But this view about the date of Mātrgupta is very doubtful. These points have been discussed in detail in my *Sanskrit Poetics* (vol. i, p. 24/), which see also on questions of chronology, omitted as a rule in this article.

<sup>8</sup> *rasavad darśita-sparṣa-śrīghārādī-rasam*, III. 6.

<sup>9</sup> *Locana*, p. 208.

*rasa* as well as *alamkāra* originates in *vakrōkti*. The scholastic speculation with regard to the origin and function of *rasa* does not appear, however, to have started in Bhāmaha's time; and Bhāmaha, in common with Daṇḍin, never uses the technical terms *vibhāva*, *anubhāva* etc., so familiar to later theorists. On the other hand, Bhāmaha's opinion seems to be that *rasa* need not be invariably present in poetry; what must be present is *vakrōkti*.<sup>10</sup> In V. 3, no doubt, Bhāmaha speaks<sup>11</sup> of *kāvya-rasa* as mitigating the rigour of the *śāstra*, a sentiment which is endorsed by Rudraṭa<sup>12</sup> and which probably inspired the dictum of later writers that the *śāstra* is *prabhu-sammīta*, while the *kāvya* is *kāntā-sammīta*.<sup>13</sup> It is probable that the phrase *kāvya-rasa* is used here in the general untechnical sense of 'the flavour of poetry,' but if we read, with Abhinavagupta,<sup>14</sup> a technical meaning into it, it only shows that the earlier authors were satisfied with assigning only this pleasing and extraneous function to *rasa*.

The same remarks with regard to the recognition of *rasa* apply more or less to Daṇḍin; but Daṇḍin seems to be more alive to its importance than Bhāmaha. Like Bhāmaha, Daṇḍin allows *rasa* to be included in the poetic figures and therefore assigns to it only a minor place in his system. It may be contended that Daṇḍin gives greater prominence to *rasa* by including it in one of the essential qualities (*guṇa*) of diction (*rīti*), viz. in *mādhurya*, which is defined as the establishment of *rasa* in the word and in the object<sup>15</sup>; but from II. 292 it appears that Daṇḍin means by *mādhurya guṇa* mere absence of vulgarity (*agrāmyatā*) and does not contemplate the inclusion of *rasa* as such. This is made clear by I. 64 where *agrāmya artha* is said to be *rasāvaha*, as well as by the *Hydayāṅga* commentary on this point: *mādhurya-guṇe pradārśitāḥ śabdārthayor agrāmyatayā jātāḥ raso vākyasya bhavati, alamkāratayā nirḍiṣṭam rasavattvam uṣṭa-rasāyattam* (p. 167). the last part of this passage calling attention to the fact that the only cases, where the eight

<sup>10</sup> I. 30, 36; II. 85-6; VI. 23.

<sup>11</sup> *vāda-kāvya-rasānmitram śāstram apyupayaujate  
praihamāṇīḥ madhavaḥ pibanti kaṣṭabherajam.*

<sup>12</sup> XII. 1, 2.

<sup>13</sup> Abhinava uses the terms *prabhu-sammīta* and *mītra-sammīta* (*Locana*, p. 12) which is followed by Maṇḍana (*Kāvya-pr.* ed. Bombay Sansk. Ser. 1917, p. 9). Later writers distinguish (*Ekāvalī*, pp. 13-5) between the Vedas which are *prabhu-sammīta*, the Itihāsa, etc., which are *mītra-sammīta* and the Kāvya which is *kāntā-sammīta*.

<sup>14</sup> *Locana*, p. 182.

<sup>15</sup> *vāci vastunyapī rasa-sthitiḥ* I. 51.



*rasas* are admitted by Daṇḍin and which we shall discuss presently, occur in connexion with his inclusion of this element in poetic figures like *rasavat*. The *mādhurya guṇa*, according to Daṇḍin, may appear in two aspects, in so far as it creates *vāg-rasa* and *vastu-rasa* (I. 51), the former consisting of alliteration of similar sounds (*śrutyānuprāsa*) and the latter denoting absence of vulgarity (*agrāmyatā*).<sup>16</sup> Thus Hemacandra rightly explains *rasa* in Daṇḍin's *mādhurya*, according as it resides in *vāc* or *vastu*, in this way: *śruti-varṇānuprāsābhyām vāg-rasaḥ . . . agrāmyābhidheyatā tu vastu-rasaḥ* (p. 198). The *rasa* in *mādhurya*, therefore, has a distinct technical connotation different from that imparted to it by the exponents of the *Rasa* School. A similar loose use of the term, which, however, Daṇḍin does not explain, as he does in this particular case, is to be found in III. 149 (or IV 26 in the Madras edition) where the phrase *girām rasaḥ* should be interpreted, as it is done by Taruṇavācaspati, as *sādhutvam*.<sup>17</sup>

At the same time it cannot be affirmed that Daṇḍin was entirely ignorant of the idea of *rasa*; for he declares that poetic figures, to which he attaches great importance as an element of poetry, endow the sense with *rasa* (I. 62), although here as elsewhere the *artha-rasa* has a distinct reference to *agrāmyatā* from the context. Again, a *mahā-kāvya*, in his opinion, should invariably possess *rasa* and *bhāva* (I. 18). A clearer indication is given by his treatment of the figures *rasavat*, *preyas* and *ūrjasevin* (II. 275-92), where he betrays an undoubted acquaintance with the existence of the eight recognised *rasas*, all of which he enumerates by their respective names and four of which (viz. *śṛṅgāra*, *raudra*, *vīra*, *karuṇa*) he illustrates as elements of the poetic figures under discussion. If we are to accept Abhinavagupta's interpretation,<sup>18</sup> Daṇḍin's conception of *rasa*, like that of Lollaṭa, is what may be described as objective; or, in other words, Daṇḍin believes in the causal development of *rasa* through the 'Excitants' (*vibhāvas*) and 'Ensuaunts' (*anubhāvas*). Without mak-

<sup>16</sup> See I. 51-67.

<sup>17</sup> The modern commentators are sometimes misled by their own ideas of *rasa* and interpret Daṇḍin in that light. For instance, Premacandra, commenting on Daṇḍin's exposition of the *kāveya-śarīra* in I. 10, notes *kāveyaśarīram ca, ātmabhūtasya rasādi-vyāṅgyasya deha bhūta śarīrayaś ca*, although Daṇḍin himself nowhere speaks of the 'suggestion' of *rasa* as the 'soul' of poetry. The same remark applies to the modern commentary in recent ed. of Daṇḍin in the Benares Sanskrit Series.

<sup>18</sup> On Bharata ch. vi (text of which follows below), reproduced partially by Hemacandra, p. 57 comm.

ing a definite statement on this point—for Daṇḍin's somewhat meagre indication hardly justifies us in doing so—we may, however, affirm that Daṇḍin apparently speaks of *rasa* as being developed as an effect from a temporary (e.g. *rati* or *krodha*) to a permanent mood (e.g. *śṛṅgāra* or *raudra*); and the way in which he deals with the question lends colour to Abhinavagupta's interpretation, or at least indicates that Daṇḍin was probably aware of some such theory. For, speaking of the figure *rasavat*, which, according to him, possesses the characteristic of manifesting the *rasas*, he gives an example of the manifestation of *śṛṅgāra* in such a figure, with the remark *ratiḥ śṛṅgāratām gatā rūpa-bāhulya-yogena* (II. 281). Similarly with reference to the development of *raudra* from *krodha*, he says *ityāruhya parām koṭim krodho raudrātmalām gataḥ* (II. 283). But the *rasa* in these figures is of course subordinate to the expressed figure itself (*alaṅkāratayā smṛtam*, II. 287), of which it serves as a means of embellishment. It seems, therefore, that Daṇḍin was to some extent cognisant of *rasa*, *bhāva* etc., but he could not give them a place in his system except as an embellishment of the language or of the sense; and this objective view of *rasa* was, apparently, chiefly responsible for the subordinate position assigned to it in the *Alaṅkāra* and the *Rīti* Schools.

Although Vāmana makes a great advance on Daṇḍin's system in other respects, he does not seem to have gone further than his predecessor in the treatment of *rasa*. He emphasises, no doubt, the necessity of distinguishing between those characteristics (*guṇa*) which are essential (*nitya*) and those (*alaṅkāra*) which are secondary (*anītya*) in poetry, and marks an improvement on Bhāmaha and Daṇḍin, who include *rasa* only in the poetic figures, by including it in the essential characteristics; for he defines the *artha-guṇa kānti* as that essential excellence of sense "in which *rasa* is conspicuously present" (*dīptarasatvam* III. 2.15). In this respect, Vāmana in a way anticipates the importance which *rasa* assumed in later schools; but it must be admitted that although Vāmana includes *rasa* in the essentials of poetry, he had no clear idea of its aesthetic significance except as an accessory element, just in the same way as he had no clear notion of the 'suggested sense' except as a similar accessory element in a particular figure (IV. 3. 8).

Udbhaṭa, a follower of Bhāmaha and a contemporary of Vāmana, adheres in the main to the views of his predecessors and treats *rasa* as a subsidiary element in poetry, including it like Bhāmaha in the figures



like *rasaval*; but in one passage,<sup>19</sup> curiously enough, he apparently designates *rasa* as the 'soul' of poetry, without, however, setting up an aesthetic system on its basis. This verse occurs as VI. 17 in the text of Udbhaṭa's work published by Col. Jacob in the *JRAS*, 1897, p. 847; but the verse appears to be a little out of place in the context in which it occurs, and in the text published by the Nirṇaya Sāgara Press it is wanting, although given as a quotation with a *tad āhuḥ* in the accompanying commentary of Pratiḥarendurāja (p. 77). Prof. Jacobi's supposition,<sup>20</sup> therefore, based on Jacob's text, that Udbhaṭa was the first writer to consider the question as to what constitutes the 'soul' of poesy, and to regard *rasa* as such, does not appear to be at all plausible. Even if the verse in question be Udbhaṭa's, it should be taken as one of his *obiter dicta*, which does not fit in well with his system as a whole, although Pratiḥarendurāja would probably find a place for it by reading into Udbhaṭa, as he does, his own views about *rasa*. It is true that Udbhaṭa betrays a closer acquaintance with the *rasa*-theory in some form or other and its technicalities, using terms like *vibhāva*, *sthāyin*, *sañcārin* (IV. 4) and *anubhāva* (IV. 2) and enumerating after Bharata VI. 15 the eight orthodox *rasas* with the addition of a ninth *śānta* in the category; but all this is taken into account as an embellishment of the expressed figure, or in other words, *rasa* is not considered for its own sake, but because it helps to emphasise and constitute the charm of the particular figure. Hence Pratiḥarendurāja remarks that the question as to the nature of *rasa* and *bhāva*, and how far they may stand as a mere *kāvyaśaṅkāra* or as the very 'soul' of poetry, is not discussed, partly for fear of prolixity and partly because it is not relevant.<sup>21</sup>

<sup>19</sup> *rasādnyadhiṣṭhitam kāvyam jīva-rūpatayā yatah  
kalyate tad rasādīnām kāvyātmataḥ vyavasthitam.*

<sup>20</sup> *ZDMG*, 1902, p. 396. In a conversation recently with the author of this article, Prof. Jacobi admitted that his contention was no longer tenable.

<sup>21</sup> Ed. *Kāvyamālā*, p. 50. Not much capital can be made out of the fact, referred to in footnote 7 above, that Śāṅgadeva mentions Udbhaṭa as one of the commentators on Bharata. If it were true, it only shows that Udbhaṭa was conversant with Bharata's theory, as his citation of a half-line from Bharata and use of technical terms like *vibhāva* etc., would indicate. It does not prove that he belonged to the school of Bharata. On the other hand, evidence is not wanting that Udbhaṭa belonged to the Alaukika School (Ruyyaka, p. 7) and was a follower of Bhāmaha, whose definitions of many poetic figures (e.g. *rasaval*, *atīayōkti*, *saṁdeha*, *śāhōkti*, *apahnuṭi*, *utprekṣā*, *yathāśaṅkhyā*, *aprastuta-prasaṅgā*, *paryāyōkti*, *ākṣepa*, *vibhāvanā*, *virodha* and *bhārika*) he faithfully copies and on whose text he also appears to have written a *civaraṇa* (Prati-

Rudraṭa, on the other hand, seems to be the earliest writer who explicitly includes a treatment of *rasa* as a separate topic, devoting four chapters to the discussion of *rasa* and its adjunct subject of the hero and heroine (*nāyaka*, *nāyikā*). It is not clear, however, what theoretical significance he attaches to *rasa*; for although at the beginning of his work he praises the poets who have won eternal fame by composing poetry enlivened by *rasa*, he devotes a comparatively small part of his work to its treatment and is entirely silent with regard to the theoretical aspect of the question. Out of the sixteen chapters into which his work is divided, only two chapters deal directly with *rasa*, not theoretically but descriptively, while the rest is taken up with the details of the poetic figures (*alaṅkāras*), on which apparently he puts greater emphasis. Speaking of the necessity of making a poem *sarasa*, he says (XII. 1) that to those who enjoy the *rasas* but fight shy of the dry *śāstras*, instruction in the *caturvargas* is easier to impart through the medium of delectable writing; and this seems, in his opinion, to be the chief motive for inspiring the sense of poetry with *rasa*. Rudraṭa, in his theoretical tendencies, has no affinity with the Rasa School, but rather with the Alaṅkāra School; and we have the testimony of Ruṣṣyaka and Jayaratha to this effect. Ruṣṣyaka says<sup>21</sup> that Rudraṭa laid special stress on *alaṅkāra*, in which he comprised the three kinds of 'suggestion' including the suggestion of *rasa* (*rasa-dhvanī*); and that in the figure *rasavat* and the like, the *rasa* and *bhāva* implied are taken as elements which only heighten the charm of the expressed idea. Nami-sādhū, Rudraṭa's commentator, however, explaining Rudraṭa XII. 2, states in the usual metaphorical language that in the opinion of his author, *śabda* and *artha* constitute the body of poetry; the poetic figures take the place of artificial ornaments, while *rasa* resembles natural qualities like beauty, prowess etc. (*rasās tu saundaryādāya iva sahajā guṇāḥ*). This interpretation only shows that like Vāmana, Rudraṭa was a step in advance of Bhāmaha and Daṇḍin, inasmuch as he would regard *rasa* as a natural quality which is not extraneous but stands in intimate relation to poetry; but there is nothing anywhere in Rudraṭa which will support this elaborate description, especially as Rudraṭa can scarcely be supposed to look upon poetic figures, which

hār neda p. 13; *Locana*, pp. 10, 40, 159; Hemacandra, p. 17; Ruṣṣyaka, p. 183; Samudrabandha, pp. 89-90).

<sup>21</sup> Ed. Kāvya-mālā, p. 5. Samudrabandha agrees with this.



are of utmost importance in his view of poetry, as mere artificial ornaments of expression.

The older writers on poetics, therefore, before the advent of the Dhvani School, contented themselves with the working out of the outward form of expression and hardly troubled themselves with the question of an ulterior aesthetic principle, the 'soul' (*ātman*) of poesy; nor do they identify, as some later writers do, this 'soul' with the subtle psychological factor known as *rasa*. Vāmana, no doubt, offers to solve the question by declaring (I. 2. 6) that the *rīti*, which has been usually but inadequately translated as 'style' or 'diction,' is this 'soul'; but in Vāmana's view, the *rīti* is not the expression of poetic individuality but the objective beauty of its representation called forth by the unification of certain more or less fixed excellences, known as *guṇas*, or by adjustment of word and sense. The older writers, therefore, lay the greatest emphasis on the poetic figures or *alaṃkāras*, as Ruṣṣaka (p. 7) testifies, or on *rīti* or diction in the objective sense; and although cognisant of that aesthetic delectableness, which should be present in all poetry and which in Sanskrit goes by the name of *rasa*, they could not yet harmonise it well into their theory of externals, and treated it more or less as an embellishment of the language by including it in certain poetic figures, or by allowing it to form an element of the excellences of diction. The *rasa* could come into their system only through this back-door, as it were. It is partly for this reason that the Dhvanikāra (III. 52) condemns earlier theories as crude and insufficient for the purpose of explaining the nature of poetry and expounds his own aesthetic doctrine in which *dhvani*, especially *rasa-dhvanī*, plays such an important part.

The Dhvanikāra, however, in his exposition of *rasa-dhvanī*, seems to have been greatly influenced by the dramaturgic Rasa School. Bharata declared that the business of the drama is to evolve one or more of the eight *rasas*; and therefore a more or less elaborate psychology of human sentiments had been analysed in the service of the dramatic art. Bharata's ideas on these psychological processes and on *rasa*, which is the final internal experience consisting in the consciousness of a certain objective condition of the ego, were elaborated by his commentators and followers till the Dhvanikāra, followed by Ānandavardhana and Abhinavagupta, came into the field. From the earlier drama and dramatic theory, therefore, the idea of *rasa* was taken over

to poetry and poetic theory; and as the transition from the naive to the sentimental poetry was accomplished, the theorists went a step further and erected *rasa* into one of its essential aesthetic foundations. Ānandavardhana is quite explicit on this point when he says *etac ca rasādi-tātparyeṇa kāvya-nibandhanam bharatādāvapī suprasiddham eva* (p. 181). In other words, what was already well established in the drama by Bharata and others thus found its way into poetry, profoundly modifying, as it did, the entire conception of *kāvya*. In the same way, Abhinavagupta, commenting on the concluding portion of the prose passage just before Bharata VI. 33, says: *nāṭyāt samudaya-rūpād rasaḥ, nāṭya eva rasaḥ, kāvyē'pi nāṭyāyamāna eva rasaḥ kāvyārthaḥ*. Similarly Rudrabhaṭṭa states at the beginning of his work (I. 5) that Bharata and others have already discussed *rasa* in connexion with the drama, while his own object is to apply it to the case of poetry.

It must be noted, however, that although all later theorists take Bharata as their starting point, and build up their own theories round his authoritative, if somewhat meagre text, Bharata himself, like most old masters, is very simple in his statements; and the subject does not appear to have been yet brought into the realm of scholastic speculation. Bharata's work is encyclopaedic in scope, but his primary theme is the drama and his conception of poetry dramatic, a view which perhaps inspired Vāmana's partiality towards dramatic composition expressed in I. 3. 30-32 and which is concisely put by Abhinavagupta by saying *kāvyaṁ tāvan daśarūpātmakam eva*. In such a composition, *rasa*, according to Bharata, should be predominant; for he says that the drift of sense which arises from *rasa* appeals to the heart and pervades the body, like fire lighting up dry pieces of wood.<sup>33</sup> Without *rasa* there can be no sense of poetry.<sup>34</sup> Although Bharata does not go much into technicalities, he seems to be of opinion that the *vibhāvas* and *anubhāvas*, which, according to later theory, constitute the essential factors, call forth *rasa*; but he is not clear as to what this process of evolution exactly is. He explains *bhāva*, the basis of *rasa*, generally as that which brings into existence the sense of poetry through the three kinds of representation, viz., through words, gestures and internal feeling.<sup>35</sup> This *bhāva*, when permanent and not transitory, reaches the state of *rasa* through the

<sup>33</sup> VII. 7

<sup>34</sup> *na hi rasād rite kaścid arthaḥ pravartate*, ed. Grosset, p. 87; ed. Kāvya-mālā, p. 92.

<sup>35</sup> *vāg-aṅga-sattvōpētān kāvyārthān bhāvayantīti bhāṣāḥ*, *op. cit.*, p. 100; *op. cit.*, p. 99.



factors known as *vibhāva* and *anubhāva*.<sup>45</sup> A *vibhāva* is explained thus : *vibhāva iti kasmād ucyate, vibhāvo nāma vijñānārthaḥ, vibhāvvyante'nena vāg-aṅga-sattvābhinaya ityato vibhāvaḥ*.<sup>47</sup> The word *vibhāva* is used therefore to imply knowledge or understanding and may be explained generally as that which makes the three kinds of representation capable of being sensed. In the same way, the *anubhāva* is explained as that which follows upon and makes the three kinds of representation actually sensed.<sup>48</sup> The third element of *rasa*, the *vyabhicāri-bhāva*, consists of accessory facts which help and strengthen it, and is etymologically described as *vi abhi ityētāvopasragau, cara gatau dhātuh, vividham ābhimukhyena rasān carantīti vyabhicāriṇaḥ*.<sup>49</sup> As to what relation these factors bear to *rasa* and how this state of relish is brought about, Bharata simply lays down *vibhāvānubhāva-vyabhicāri-samyogād rasa-nīṣpattiḥ*, a formula which, in spite of his own explanation, is so ambiguous with respect to the exact significance of the central terms *samyoga* and *nīṣpatti* that a great deal of controversy has gathered round its interpretation and as each commentator has tried to explain it in his own way, it has given rise, as we shall presently see, to a number of theories on *rasa*. Bharata's own explanation, if it can be called an explanation, is that just as a beverage is accomplished through various seasoned articles and herbs, so the permanent mood, the *sthāyibhāva*, reinforced (*upagata*) by various *bhāvas*, attain the state of *rasa*; <sup>50</sup> and it is so called because its essence consists in its taste or relish (*rasa iti kaḥ padārthaḥ, ucyate āsvādyatvāt*). He also explains that the *sthāyibhāva* is the basis of *rasa* because it attains, as it were, mastery or sovereignty among the forty-nine different *bhāvas* (viz. eight *sthāyi-bhāvas*, eight *sāttvika-bhāvas* and thirty-three *vyabhicāri-bhāvas* mentioned by him in VII *ad* 6 and VI. 16 ff.), which naturally rest upon it as being pre-

<sup>45</sup> *sthāyina eva bhāvā rasatram ānuvanti*, *op. cit.* p. 102; *op. cit.* p. 70. *tatra vibhāvānubhāva-vyabhicāri-samyogād rasa-nīṣpattiḥ*, *op. cit.*, p. 87; *op. cit.*, p. 62.

<sup>47</sup> *op. cit.*, pp. 100-1; *op. cit.*, p. 60.

<sup>48</sup> *anubhāvo iti kasmād ucyate, yad ayaṁ anubhāvayati nāndrthābhinīṣpanna vāg-aṅga-sattva-kṛtābhinayam iti*, *op. cit.*, p. 101; *op. cit.*, p. 69.

<sup>49</sup> Bharata deals with *lakṣaṇa*, *alaṁkāra*, *doṣa* and *guṇa* under *vācika abhinaya* treated in Ch. XIV to XX; and these are thus made subordinate to *rasa*. All these elements are considered in so far as they form dramatic embellishments; but *lakṣaṇas* disappear in later works, being included either under *alaṁkāra* (Dandin II. 306 and *Dāśarūpa* ed. Hall IV. 78) or under *guṇa* and *alaṁkāra* (Viśvanātha VI., p. 332, ed. Durgaprasāda).

<sup>50</sup> Ed. Grosset, p. 87; ed. Kāvya-mālā, p. 62.

sumably the principal theme of the composition in question.<sup>31</sup> Nothing definite can be concluded from all this except that in Bharata's opinion the *sthāyibhāva* is apparently the basis of *rasa*, while the *vibhāva*, *anubhāva* and *vyabhicārin* contribute to its final realisation. But this explanation by its very ambiguity or vagueness taxed the ingenuity of the commentators, its general trend anticipating theories like the *utpattivāda* of Lollaṭa and the *anumiti-vāda* of Śaṅkuka, while special technicalities (used probably in an untechnical sense by Bharata himself) like *vyañjita* and *sāmānya-guṇa-yoga* occurring in the text, suggesting or lending support to specialised doctrines like the *vyakti-vāda* of Abhinavagupta or the *bhukti-vāda* of Bhaṭṭa Nāyaka.

The general foundations of the theory, however, remain as fixed by Bharata. It is practically admitted on all hands that the *rasa* is realised when a permanent mood or *sthāyi-bhāva* is brought to a relishable condition through the three elements, viz. the *vibhāva*, the *anubhāva* and the *vyabhicāri-bhāva*. Of these the first two are the more important, the *vyabhicārin* being only concomitant or accessory. Bharata's explanation of these terms are rendered with greater precision by his followers. By *sthāyi-bhāva* in poetry and drama are meant certain more or less permanent conditions of the mind, such as love, grief, anger or fear. This permanent mood, constituting the principal theme of composition and running through all other moods like the thread of a garland, cannot be overcome by those akin to it or those opposed to it, but can only be reinforced. Those elements which respectively excite, follow and strengthen (if we may use these expressions) the *sthāyi-bhāva* are in poetry and drama known as *vibhāva*, *anubhāva* and *vyabhicāri-bhāva*,<sup>32</sup> although in the ordinary world they may be known as mundane cause and effect (*laukika kāraṇa* and *kārya*). Devoid of technicalities, a *vibhāva* may be taken as that which makes the permanent mood capable of being sensed, an *anubhāva* as that which makes it sensed, while a *vyabhicāri*- (also called *sañcāri*-) *bhāva* as that which acts at an auxiliary or gives an impetus to

<sup>31</sup> *atrāḥa yadanyonyārtha-saṁskṛtair vibhārānubhāvo-vyañjitair ekona-pañcāśatā bhāvair iṣṭa-sāmānya-guṇa-yogena-bhāviṣyatyante rasāḥ, tat katham idānim sthāyina eva bhāvā rasatvam āpnvantiṣi ucyaṭ . . . bahvādirayavāt evaṁbhūtiṣi sthāyino bhāvāḥ*, ed. Grosset, pp. 102; ed. Kāvyamālā, p. 70.

<sup>32</sup> Ballantyne renders these terms conveniently, if not very adequately, as the Excitant, the Ensuant and the Accessory respectively, a nomenclature which is accepted by Dr. Gaṅgānāth Jhā in his translation of the *Kāveya-prakāśa*. Prof. Jacobi, however (ZDMG., 1902, p. 394 ff.), uses the terms Factor, Effect and Concurrent.



it. In the case of Love as a permanent mood, the stock-examples given of *vibhāva* are women and the seasons; of *anubhāva*, glance and embrace; of *vyabhicārin*, the transient subordinate feelings of joy and anxiety. Now Bharata says that the *rasa* is realised through a certain correlation of these elements with the *sthāyibhāva* or permanent mood. The question therefore arises, to which Bharata himself gives no definite solution, viz. what this process of realisation actually consists in, and what relation do these elements bear to *rasa* in this process, the solution depending upon the explanation of the two much-discussed terms *saṃyoga* and *niṣpatti* in Bharata's original dictum cited above.

Bhaṭṭa Lollaṭa appears to be one of the earliest commentators of Bharata to offer an explanation. But excepting the brief review of his opinion in Abhinavagupta's commentary<sup>31</sup> on Bharata, which is copied more or less by all subsequent writers from Maṃmaṭa and reproduced almost literally but anonymously by Hemacandra, Lollaṭa is unknown to us and his work is apparently lost. Very little can be gathered from this summary exposition by an adverse critic; but it appears that Lollaṭa took the *vibhāva* as the direct cause (*kāraṇa*) of *rasa* which is therefore an effect (*anukārya* or *utpādyā*), and the word *niṣpatti* of Bharata is explained as *utpatti* or *puṣṭi*.<sup>32</sup> The *rasa*, found in characters like Rāma, is attributed to the actor who imitates the character in form, dress and actions, and thus charms the spectator.<sup>33</sup> Maṃmaṭa and his followers agree with this interpretation of Lollaṭa by Abhinava, but they make it more clear by saying that the permanent mood or the *sthāyīn* is directly connected with the hero (*mukhyayā vṛttyā=sākṣāt sambandhena*), but it is recognised as existing in the actor<sup>34</sup> through

<sup>31</sup> The extracts given below are taken from a transcript, published herewith, of the Trivandrum Palace MS prepared for me through the kind offices of Dr. Gaṅgānāth Jhā. Lollaṭa's views are reviewed, after Abhinava, in Maṃmaṭa IV, ed. Bom. Sansk. Ser., p. 87; Hemacandra p. 57; Mallinātha on Vidyādharma, p. 85; Govinda, ed. Kāvya-mālā, p. 67. Hemacandra practically reproduces Abhinavagupta's very words.

<sup>32</sup> *atra bhaṭṭa-lollaṭa-prabhartavyas tōvad evaṃ vyūcakhyuḥ. Vibhāvādibhiḥ saṃyogor'ṭhat sthāyīnas tato rasa-niṣpattih. Tatra vibhāvas citta-vṛtteḥ sthāyigatmikāyā utpattau kāraṇam; anubhāvāś ca na rasa-janyā atra vīvakṣitā, teṣāṃ rasa-kāraṇatvena gaṇandhratoṭāt, api tu bhāvānām eva etc. Abh. on Bh.*

<sup>33</sup> *sthāyīyena vibhāvanānubhāvādibhir upacito rasaḥ, sthāyī bhavate-anupacitoḥ. Śa cōbha yo'pyanukārye'nukartoryapi [vī]cārānusandhāna bolād iti ciraṇtarānām cāyam pakṣaḥ, Abh. on Bh.*

<sup>34</sup> *rāmādvānukārye tad rūpatānusandhānān nartake'pī pratiyāmāno rasaḥ, Maṃmaṭa loc. cit., where the term pratiyāmānaḥ is interpreted by Govinda as āropyamānaḥ (naṭe tu tuly rūpatānusandhāna-vaśād āropyamānaḥ sāmāyikānām camatkāra-hetuḥ, p. 61).*

a clever imitation of the original character, this imitation being apparently the source of the charm (*camatkārahetu*) to the spectator. The locus of the *rasa*, therefore, is supposed to be in the hero; but it is not clear how it is apparently transferred to the actor and how the spectator is charmed by a feeling which does not exist in him. Govinda, therefore, rightly comments on this view of Lollaṭa: *tad apeśulam, sāmājikeṣu tad-abhāve tatra camatkārānubhava-virodhāt, na ca tajjñānam eva camatkāra-hetuḥ, laukika-śṛṅgārādi-darśanenāpi camatkāra-prasaṅgāt* (p. 63).

The rival school of Śaṅkuka, we are told by Abhinavagupta, and following him, by Hemacandra, bring forward ingenious objections, into the technicalities of which we need not enter here.<sup>37</sup> The later writers,<sup>38</sup> however, demur to this cause-and-effect theory on more philosophical grounds. An effect, they argue, may exist when its efficient cause is destroyed; but as the life of *rasa* is circumscribed by the investigation of the *vibhāvas* (*vibhāvādi-parāmarśa-ñivātanādi*), it disappears when the latter disappear, a fact which goes to prove that the *rasa* must not be taken as an ordinary mundane (*laukika*) effect.<sup>39</sup> Again, the cause and the effect cannot be contemporaneous; if *rasa* is supposed to be an effect, its relish cannot be, as it actually is, contemporaneous with the appearance of the *vibhāvas*. Hence Viśvanātha remarks that if *rasa* is an effect, having for its cause the perception of the *vibhāvas*, then at

<sup>37</sup> Śaṅkuka, for instance, maintains that Bharata apparently uses the terms *rasa* and *sthāyin* synonymously, for the latter mentions the same *vibhāvas* with respect to a particular *sthāyin* and its corresponding *rasa*; and hence if they are identical, there is no question of one being produced from the other. Nothing can be gained by replying that in its undeveloped state it is *sthāyin*, but in the developed state it is *rasa*; for such a supposition will involve an infinite multiplication (*śūnyāpattiḥ*) of the stages of *sthāyin* and its corresponding *rasa*. If it is said that in its highest stage of development it is *rasa*, then how can we imagine sixteen different varieties of *kāśya-rasa* (Bharata VI. 32) or the ten different stages of *śṛṅgāra* (Bharata XXII. 154-175). Besides the priority of *bhāva* in relation to *rasa* is not always vouchsafed by experience, and a great sorrow felt in its intensity at the beginning is not seen to subside in time but grow stronger (see Hemacandra, pp. 57-8).

<sup>38</sup> Among the earlier authors, Daṇḍin, as already noted, appears to have been influenced by Lollaṭa's theory, which is entirely discredited in later times. This does not argue the priority of Lollaṭa to Daṇḍin, for the theory, in which the influence of Mīmāṃsakas is apparent, might have obtained in the schools before Lollaṭa first brought it into prominence.

<sup>39</sup> Mallinātha, p. 87 *kāryatve ghaṭdīvat vibhāvādi-nimitta-nāśe'pi rasānuyukti-prasaṅgaḥ . . . na cāyālaukikasya sva-prakāśanandātmakasya laukika-pramāṇa-gamyatvam*, see also pp. 93-4; Govinda, p. 69 *vibhāvādi-parāmarśasya kāraṇatvam yadi syāt tadā nimitta-kāraṇatvam, etc.*



the time of the relish of *rasa*, the *vibhāvas* would not be perceived ; for we do not find the simultaneous perception of a cause and its effect. The perception of the touch of the sandal-wood unguent and the perception of the pleasure produced thereby cannot take place simultaneously, however, rapid the one may succeed the other.<sup>40</sup>

Śaṅkuka, therefore, the next commentator on Bharata, rejecting this theory, lays down that the *rasa* is not *produced* as an effect but *inferred*. The permanent mood is inferred to exist in the actor—though not actually existing in him<sup>41</sup>—by the means of the *vibhāvas* etc., cleverly exhibited by him in his acting, so as to produce an illusion of identity with the feelings of the hero<sup>42</sup> ; and the mood thus inferred, being sensed by the spectator through its exquisite beauty,<sup>43</sup> adds to itself a peculiar charm, and thus develops into a relishable condition called *rasa*. The realisation of *rasa*, therefore, is simply a process of logical inference, the *nisṭatti* of Bharata being explained as *anumiti* ; and the *vibhāva* stands to *rasa* in the relation of *anumāpaka* or *gamaka* to *anumāpya* or *gamyā*. But the mood itself, though inferred in this way from the relation of the major and middle terms (*līṅgabalaṭaḥ*), is yet cognised as different from the objects of ordinary inference, being inferred, as it were, by force of its exquisite charm as something to be relished on account of its connexion with the *vibhāvas* etc. which, though artificial, are not recognised as such.<sup>44</sup> This cognition or knowledge is characterised<sup>45</sup> as based on what is called *citra-turaga-nyāya*, (viz. the analogy by which a horse in a picture is called a horse), and should be differentiated from the true (' he is Rāma '), the false (' he is Rāma ' with a following negation ' he is not Rāma '), the doubtful (' he may or may not be Rāma ') knowledge, as well as from the knowledge of similarity (' he is like Rāma ').

This theory, however, has been discredited by later schools, be-

<sup>40</sup> Ch. III, p. 86, ed. Durgāprasāda.

<sup>41</sup> *naṭe 'tyantatīdyamāno' pī*, Hemacandra, p. 58.

<sup>42</sup> *rūmādyabheda-bhūṣiteṇa naṭe tatprakāśitair eva vibhārādibhir anumitāḥ*, Mallinātha, p. 85.

<sup>43</sup> *vastu-saundarya-balād rasanīgateṇa sthāyīnām anydnumeya-vallakṣaṇyūt*, Govindā, p. 65 ; practically paraphrasing Mammata, p. 59.

<sup>44</sup> *kāraṇa-kārya-sahakāribhīḥ kṛtrīmair apī tathā ' nābhimanyamānaḥ*, Mammata IV ; also Hemacandra, p. 58.

<sup>45</sup> Mammata *ibid.* Hemacandra, expanding Abhinava's exposition on this point, puts it in this way : *na cātra nartaka eva sukhīni pratipattiḥ, nāpyayam eva rāma iti, na cāpy am sukhīni, nāpī rāmaḥ syūd vā na vācyam iti, na cāpi tat-sadyaḥ uī, kiṃtu samyag-*

cause, as Govinda concisely sums up the objections, it disregards the well-recognised fact that the inference of a thing can never produce the same charm as its direct cognition.<sup>41</sup> It has been pointed out that the *rasa* is not capable of being cognised by the ordinary means of arriving at knowledge, for the feeling of Rāma, the hero represented on the stage, being past, cannot be cognised by the organs of sense belonging to the present time and the present place.<sup>42</sup> The *anumāna*-theory is discussed elaborately in connexion with the theory of 'suggestion,' coming topically within the province of the suggestion of *rasa* (*rasa-dhvanī*), by later adherents of the Dhvani School<sup>43</sup>; and the general argument with which it is sought to be discarded is that the *vibhāvas* cannot be taken as the middle term in proving the *sthāyīn*, because the *vibhāvas* do not stand in the same relation to the *sthāyīn* as the middle term (*sādhana*) does to the major term (*sādhya*), but are simply its suggestor (*vyāñjaka*).

*mithyā-saśīṣya-sūdrīya-pratitibhya vilakṣaṇāḥ citra-turagādī-nyūyena yāḥ sukṣī rāma aśva-yam itī pratitir astī* (p. 59).

<sup>41</sup> *etad apyāhṛdayagrāhī, yataḥ pratyakṣam eva jñānam sa-camatkāraścch nānumitīgādīr itī loka-prasiddhīm avadhāyānyathā-kalpane mūnābhārah*, p. 65.

<sup>42</sup> *yad api rasaryājñāpyatadbhidhānam tad api rāmasya rater atitātātī sannihīta deśa-varttamāna kālēndriya-sannikarṣādya jñāpyatadbhidhīprāyeṇa*, Vidyādhara, p. 94.

<sup>43</sup> The *anumāna*-theory never appears to have received liberal recognition in the hands of later theorists. Mahimabhaṭṭa, author of the *Vyakti-vivēka*, was the only known writer who put forward a similar theory; for, trying to prove in opposition to the accepted *dhvani*-theory that the so-called *dhvani*, including *rasa-dhvanī*, can be arrived at by the ordinary process of logical inference, he professed himself to be an *anumiti-vēdin* in his idea of *rasa*. We do not possess enough data to decide what relation, if any, Mahima bore to his predecessor Śaṅkuka. We have the testimony indeed of a very late (A.D. 1700) and not usually careful writer, Rāmācārāṇa, who commented on the *Sāhitya-darpaṇa*, that Mahima was in reality a follower of Śaṅkuka (*śaṅkuka-matānuyūyīnam vyakti-vivēka-kāradīnām mataḥ dāpayati*, ed. Durgāprasāda, p. 248; ed. Roer, p. 121 note); but the omission by Mahima himself, who throughout takes pride in his originality, of all reference, direct or indirect, to his predecessor is strangely significant. It is probable, however, that the theory developed by Mahima was not originated by him. Ānandavardhana himself refutes at some length (pp. 201 ff.) a similar theory which tried to establish that the cognition of the unexpressed is nothing more than the cognition of the object of a logical conclusion so that the relation of the suggestor and the suggested is that of the syllogistic middle and major terms. Mahimabhaṭṭa's theory bears little resemblance to that of Śaṅkuka; for the former proceeds in a quite different line. Although accepting the new concept of *dhvani*, he differs from Ānanda in holding that it can be realised by *anumāna*, and that therefore there is no need to establish a separate function of *vyāñjanā*; and by a process of elaborate destructive criticism, he attempts to make the definition of *dhvani* conform to what he calls *kāryānumiti* as the process in which another sense is revealed by the expressed sense (*rūpeya*) or by a sense inferred, sometimes connectedly from it (p. 22). He argues that the existence of a *krama* or sequence however imperceptible (*asāh-*



The *vibhāvas*, therefore, are neither the efficient cause (*kāraka-hetu*) nor the logical cause (*jñāpaka-hetu*) of *rasa*, as held respectively by Lollaṭa and Śaṅkuka. In both these theories the difficulty remains, namely, that if *rasa* is an objective entity, produced or inferred, how can it bring about a subjective feeling of relish in the audience in whom these factors are presumably absent? If, on the other hand, it is supposed that it exists in the audience also, the question still remains as to how the particular feelings of a particular hero, like Rāma who is different or superior to the spectator himself, can be relished or realised as his own by the spectator. These objections are ably set forth by Bhaṭṭa Nāyaka, as interpreted by Abhinava in his *Locana* (pp. 67-8): *rasa yadi para-gatatayā pratiyate, tarhi tāṣṭhyam eva syāt. Na ca sva-gatatvena rāmādī-caritamayāt kāvyād asau pratiyate. Sva-gatatvena ca pratītau svātmani rasayōtpattir evābhyupagatā syāt, sā cāyuktā, sāmājī-kānām pratyavibhāvāt. Kāntātvaṁ sādharmaṇaṁ vāsanā-vikāsa-hetur vibhāvanāyām prayojakam iti cet. devatā-varṇanādan tad api katham? Na ca sva-kāntā-smaraṇam madhye samvedyate. Aloka-sāmānyānām ca rāmādīnām ye samudra-setu-bandhādayo vibhāvas te katham sādharmaṇyam bhajeyuh?*

Hence Bhaṭṭa Nāyaka attempts to refute these earlier theories (as well as those of the new Dhvani School who later on found a champion in Abhinavagupta), and sets up a peculiar theory of aesthetic enjoyment (*bhoga*). He argues that (1) *rasa* cannot be produced as an effect, because the causes, namely, the *vibhāvas*, being non-realities, cannot bring about real effects; (2) it cannot be inferred, because the real character, Rāma, not being before the audience, his feeling does not exist, and what does not exist cannot be inferred (*na ca tattvato rāmasya smṛtir, anupalabdha-*

*lakṣya*) cannot be denied between the suggested elements (*vyāgya vastu, alaṅkāra or rasa*) and the expressed (*vācya*) sense (*vibhāvas* in case of *rasa*); and this only shows that the two senses, expressed and unexpressed, *vācya* and *vyāgya*, are sequential, and being such, bear the relationship of premise and conclusion (pp. 11 ff.) Hence *artha* is merely a ground of inference, which is very wide in its scope (*mahā-viśaya*), and not a *vyāñjaka*. Again, as *śabda* exhausts itself after expressing its literal or primary sense, even the secondary sense (*lakṣya artha*) has admittedly to be inferred not from itself but from the latter; how can it be supposed to be a *vyāñjaka* and convey a deeper sense? But such words, through their expressed sense, can well become a source of inference (*anumāpaka*), pp. 27 ff. There is no room here to consider this theory in detail nor take into account the different objections urged against its over-subtlety (see Mammata V; Ruyyaka ed. Kāvya-mālā, pp. 12-3; Vidyādhara, pp. 32 ff.; Viśvanātha, V). Mahima had no followers in later literature.

(*tvāt*). Besides, how is it possible for the ordinary reader or spectator to identify himself with the extraordinary virtues of a hero like Rāma? To solve these difficulties, Bhaṭṭa Nāyaka, as interpreted by Abhinava and others, maintains that the *rasa* is enjoyed in connexion with the *vibhāvas* through the relation of the enjoyer and the enjoyed (*bhojaka* and *bhojya*). This school postulates three different functions of a word, namely, *abhidhā* (already admitted by Mīmāṃsakas and grammarians), *bhāvakatva* and *bhojakatva*. *Abhidhā*, however, is not Denotation merely, but is given an extended meaning so to include *lakṣaṇā* or Indication<sup>49</sup> in its scope, thus embracing the two functions already analysed by previous speculation. *Bhāvakatva* which, as Abhinavagupta suggests, is derived apparently from Bharata's general definition of *bhāva*, is described as the power of generalisation which makes the *vibhāvas*, as well as the *sthāyi-bhāva*, sensed in their general character without any reference to their specific properties.<sup>51</sup> For instance, the *vibhāva*, Sītā, is understood through this power not as a particular individual but in the general character of a woman<sup>51</sup>; and the *sthāyi-bhāva*, e.g. Rāma's love towards her, is taken as love in general without any reference to the agent or the object.<sup>52</sup> By the third function of *bhojakatva*, the *sthāyin* is enjoyed in this general form, accompanied by the *vibhāvas*, sensed also in a general form: and this enjoyment is described as a process of delectation similar to the enlightened, self-sufficient and blissful knowledge, arising, in the language of the Sāṃkhya philosophers which is borrowed by these theorists, from the prominence of the attribute of goodness (*satva*) in a man and different from what is known as worldly happiness.<sup>53</sup> It is differentiated from the two kinds of knowledge *anubhava* and *smaraṇa*;

<sup>49</sup> *abhidhāpi lakṣaṇaiva*, Locana, p. 68; *tatrābhidhā nirantara-santarārtha-niḥkṛtvena deidhā*, Govinda, p. 66.

<sup>50</sup> *vibhāveddī-sūdhāraṇīkaraṇātmanābhidhātō devīgendrāsena bhāvakatva-vyūpāreṇa bhāvyamānaḥ*, Abh. on Bh.; *tas caitat bhāvakatvam nāma, yat kavyasya tad-vibhāveddinām sūdhāraṇatvāpādanam nāma*, Locana, loc. cit.; *bhāvakatvāṃ sūdhāraṇīkaraṇam, tena ca vyūpāreṇa vibhāveddayaḥ sthāyī ca sūdhāraṇīkriyante*, Govinda, p. 66.

<sup>51</sup> *sūdhāraṇīkaraṇam caitat eva yat sūdhī vīṣṭānām kāmīnītvādī-sāmānyōpsthitiḥ*, Govinda, loc. cit.

<sup>52</sup> *sūdhāraṇīkṛtena vibhāveddikena bhāvaka-vyūpāreṇa naṭīdī-gatavo-parihāreṇa sūdhāraṇatayānusandhiyamānaḥ sthāyī*, Mallinātha, p. 85.

<sup>53</sup> *satvōdreka-prakāśānandamayā-samvid vīṣṭānti-satattveṇa bhogena bhujyate*, Matamata, explained by Govinda as *bhogas ca satva-guṇōdrekaḥ prakāśate ya ānandas tat-svarūpānanyatambanā yā samvid tat-svarūpo laukika-sukhānubhava-vilakṣaṇaḥ . . . . iti sāmānyo-siddhāntānusāreṇa vījyate*, p. 66.



and consisting of the qualities of melting, pervading and expanding the mind, it is compared to the indescribable bliss of divine contemplation.<sup>54</sup> According to Bhaṭṭa Nāyaka, therefore, the *rasa* consists in the *sthāyī-bhāva* or the permanent mood, experienced in a generalised form in poetry and drama through the powers of *abhidhā* and *bhāvakatva*, and enjoyed by a blissful process, known as *bhoga*, till it is raised to a state of pleasurable relish, which is not worldly (*alaukika*) and which is akin to the philosophic meditation of Brahma.

It will be noticed that all these different theories about *rasa*, though applied to drama and poetry, are at the same time tinged with the doctrines of the various schools of Indian Philosophy. Lollaṭa appears to be a Mīmāṃsaka; Śāṅkuka a Naiyāyika; while Bhaṭṭa Nāyaka seems to follow the Sāṅkhya doctrine. But what is more noticeable is that in Bhaṭṭa Nāyaka we mark a transition from what may be called the objective to the subjective view of *rasa*, and an understanding that the whole phenomenon should be explained in terms of inward experience. If we may judge from the somewhat elaborate criticism levelled against this theory, it seems to have produced a greater impression and no doubt, paved the way for the later theory of Abhinavagupta, to whom really belongs the credit of elaborating the new aesthetic system of the Dhvanikāra and Ānandavardhana.<sup>55</sup> From his extensive literary and philosophical studies as well as from his interest in the works of Bharata and his followers, Abhinava seems to have realised that no system of Poetics, like no system of Dramaturgy, can ever completely ignore the feelings, moods and sentiments, and must find an important place for *rasa*, the manifestation of which is much the business of poetry as of the drama. The insufficiencies of the earlier theories on *rasa* are obvious, but it was a happy idea to elaborate the theory in such a way as not only to supply these deficiencies but also to fit it well into the *dhvani*-theory formulated by the new school.

It is not necessary for us to enter into the details of the *dhvani*-theory; it will suffice here to indicate generally how the idea of *rasa*

<sup>54</sup> *raso' nubbhava-smṛtyādi vilakṣaṇena . . . druti-vistara vikāśātmanā . . . para-brahmādvāda-savidhena bhogena*, Abh. on Bh. : *bhāveite ca rase tasya bhogaḥ, yo' nubbhava-smāraṇa pratipattiḥ vilakṣaṇa eva druti-vistara-vikāśa-nāma . . . para-brahmādvāda-saviśaḥ*, *Locana*, p. 68.

<sup>55</sup> There is some difference in the general theoretical positions of Ānandavardhana and Abhinavagupta, which will be noticed in its proper place later.

was worked up into them. The Dhvani School, in its analysis of the essentials of poetry, found that the contents of a good poem may be generally distinguished into two parts. The one is that which is expressed and includes what is given in so many words ; the other content is not expressed, but must be added to it by the imagination of reader or the listener. The unexpressed or the suggested part, which is distinctly linked up with the expressed and which is developed by a peculiar process of suggestion (*vyāñjanā*), is taken to be the 'soul' or essence of poetry. To the grammarians and learned writers, it seemed paradoxical to state that the very essence of a poem is that which is not even expressed. On the other hand, some form of symbolical speech, in which wisdom demands that one should express oneself more in hints and suggestions than in actual words, was always in vogue, and the poets had been more or less partial to the method of speaking in metaphor or wrapping up their ideas in transparent allegories. But the suggestive poetry is something different from the merely metaphorical, which Vāmana had already amply recognised and on which the Alankāra and the Rīti Schools had put so much emphasis. The metaphorical or the allegoric, however veiled it may be, is still in a sense expressed and must be taken as such ; but the suggestive (*vyāṅgya*) is always unexpressed, and is therefore a source of greater charm through its capacity of concealment ; for this concealment, in which consists the essence of art, is in reality no concealment at all. The new aesthetic school claims a particular function of suggestion, appertaining to words and their senses, whereby the unexpressed or the inexpressible is called into being ; or to speak with Kant, whereby poetry becomes an expression of 'the aesthetic idea.'

Now the unexpressed, through the suggestive power of word or idea, may be an unexpressed thought or matter (*vastu*) or an unexpressed figure of speech (*alankāra*), but in most cases it is a mood or feeling (*rasa*) which is directly inexpressible. The Dhvani School, therefore, took up the moods and feelings as an element of the unexpressed and tried to harmonise the idea of *rasa* with the theory of *dhvani*. It was realised that poetry was not, as Daṇḍin thought, the mere clothing of agreeable ideas in agreeable language ; the feelings and moods play an important part in it. But the feelings and moods in themselves are inexpressible. We can give a name to them, but naming a mood or feeling is not equivalent to expressing or developing it. At best, therefore,



we can suggest it. / What the poet can directly express or describe are the *vibhāvas* etc.; but with the help of these expressed elements, which must be generalised and conceived not as they appear in the mundane world but as they may be imagined in a poetic world, the poet can awaken in us, through the power of suggestion inherent in words or ideas, a particular *alaukika* condition of the soul in which the relish of the feeling is possible. It is true that the poet cannot rouse the same mood or feeling as the person (e.g. Rāma) whom he describes, felt in times past, but he can call up a reflection of it, which is similar in some respects; and this condition of enjoyment in the reader's soul is the relish of *rasa*, which can be brought into consciousness by the power of suggestion inherent in words and their sense.

Here comes in the new colour given to the *rasa*-theory by the exponents of the Dhvani School. They interpret Bharata's much-discussed dictum to mean that *rasa* is suggested by the union of the permanent mood with the *vibhāvas* through the relation of the suggested (*vyāṅgya*) and the suggestor (*vyāñjaka*); and that the *niṣpatti* of Bharata should mean *abhivyakti*. Commenting on Bhaṭṭa Nāyaka's theory, Abhinavagupta points out that there is no need, as there is no authority,<sup>56</sup> for assuming the two powers of *bhāvakatva* and *bhogikaraṇa*; for they are implicitly included in the idea of *rasa-vyāñjanā* and its ultimate *āsvāda*. Bharata's dictum *kāvyaārthān bhāvayantīti bhāvāḥ* (VII. ed. Grosset, p. 100) implies *bhāvakatva* to be an inherent capacity of all *bhāvas* as the cause of existence (*bhū iti karaṇe dhātuh, ibid.*) or diffusion (*vyaptyartham, ibid.*) of the sense of poetry, the sense indicating the principal sense consisting of the relish of *rasa*.<sup>57</sup> Hence the *sthāyin*, together with the *vyabhicārin*, being *bhāvas* themselves, bring into existence through this inherent power the extraordinary relishable sense of poetry, cognised in a general form (*sarva-sādhāraṇatayā āsvādayati*). In this way the *sthāyin*, or even the *kāvya* itself, may be regarded generally as the *bhāvaka* or *niṣpādaka* of *rasa*; and this so-called *bhāvakatva*, according to Abhinava, consists in nothing more than a suitable use of *guṇa* and *alanākāra* for the ultimate purpose of awakening *rasa* through the suggestive power of word and sense.<sup>58</sup> Thus disposing of the power

<sup>56</sup> cf. *etādṛśa-vyūpāra-dvaya-kalpans prāmāṇyābhāvāt*, Govinda, p. 65.

<sup>57</sup> *tathā hyāha kāvyaārthā bhāvayantīti tat kāvyaārtho rasah*; again, *kāvyaaryārthā rasāḥ, arthyanṭe prādhānyenētyarthāḥ*, Abb. Bh., cf. Hemacandra, p. 62.

<sup>58</sup> *bhāvakatvam api samucīta-guṇālanākāra-parigrahātmaṁ asmābhir vitatya vakreya*

of *bhāvakatva*. Abhinava turns to the other power assumed as *bhoga* or *bhōgikarāṇa* by Bhaṭṭa Nāyaka. He remarks that beyond the *pratīti* or perception of *rasa*, he is not aware of any other process called *bhoga*. If it is relish or enjoyment, it is already admitted, and nothing is gained by giving it a new name, just as nothing is gained by arriving at the same idea by the use of different terms like *darśana*, *anumiti*, *śruti*, *upamiti* or *pratibhāna*, according only to the distinction of the means employed.<sup>59</sup> Hence *bhoga* is nothing more than the perception of *rasa*, consisting of its essence of relish, based on permanent moods like *rati* etc. But it must not be supposed to rest there; for although it is admitted that wherever there is *rasa* there is no doubt its perception, consisting in its enjoyment, yet since the nature of *sattva* and other *guṇas*, involved in such enjoyment, is diversified, according as they are principal or subordinate, and is therefore in itself infinite and incomprehensible, the relish of *rasa* is not to be measured by the mere supposition of three functions.<sup>60</sup> The *bhoga*, supposed by Bhaṭṭa Nāyaka, therefore, consists essentially in the *āsvāda* of *rasa*, possible by the suggestive power of poetry, and, falling naturally within its domain need not be taken as a separate function.<sup>61</sup>

This *pratīti* of *rasa*, Abhinava maintains, is nothing more than its *abhiyakti* or manifestation by the power of suggestion, resulting in an extraordinary state of relish, known as *rasanā*, *āsvāda* or *carvaṇā*. What is manifested is not the *rasa* itself, but its relish; not the mood itself, but its reflection in the form of a subjective condition of aesthetic enjoyment in the reader. This taste or relish partakes, no doubt, of the nature of cognition; it is nevertheless different from the ordinary of *laukika* forms of the process, because its means, the *vibhāvas*, are not to

te. Na ca kāvya-śabdānām kevalānām bhāvakatvam . . . na kevalānām arthānām . . . dea-  
yoḥ tu bhāvakatvam asmābhir uktam . . . tamād vyaññakatedkhyena vyāpāreṇa guṇātām-  
kāraucityādikatayitī-kartavyatayā kāvyaṁ bhāvakaṁ rasān bhāvayati, Locana, p. 70.

<sup>59</sup> *pratītyādi-vyatiriktaś ca saṁsāre ko bhoga iti na vidmaḥ, rasāniti cet sūpi pratīpat-  
tir eva : kevalam upāya-vailakṣyaṇyān nāmāntaram pratīpādyatām darśanānumiti-śrutyu-  
pamiti-pratibhānādi-nāmāntaravat* (Hemacandra, p. 61).

<sup>60</sup> *aith' eva pratītir aśya bhōgikarāṇam, tac ca ratyādi-svarūpaṁ, tad astu. Tathāpi-  
na tīvaṇ-mātram. Yāvanto hi rasāś tīvatya eva rasātmānaḥ pratītya bhōgikarāṇa-  
vibhāvūḥ, satteddiguṇānām cāṅgāṅgi-vaicitryam anantam akalpyam iti kṛ tritveṇyattā*  
(ibid., loc. cit.).

<sup>61</sup> *bhōgikarāṇa-vyāpārāś ca kāvyaṁ maha-rasa-viśayo dhvananātmāiva . . . alaukike  
śruti-vistara-vikāśātmani bhoge kartavye lokottaro dhvanana-vyāpāra eva mārddhābhīkṛtaḥ,*  
Locana, p. 70.



be taken as ordinary or *laukika* causes.<sup>42</sup> Although *rasa* requires these factors for its manifestation and cannot exist without them, it cannot yet be regarded as an ordinary effect, and the cause-and-effect theory is inapplicable; for in the transcendental sphere of poetry, it is said, the connexion between cause and effect gives place to a imaginative system of relations, which has the power of stirring the reader's soul into *rasa*. The resulting *rasa* cannot be identified with its constituent *vibhāvas*, for the latter is not experienced separately, but the whole appears as *rasa*, which is thus simple and indivisible; and at the time of relish nothing else but *rasa* is raised to our consciousness. The writers on poetics are fond of explaining this phenomenon under the analogy of a beverage, which, though made up of black pepper, candied sugar, camphor and other ingredients, gives us a different taste from that of its constituents. The result therefore is an indissoluble unity of taste from which every trace of the constituent elements is obliterated.

Abhinavagupta goes a step further also in maintaining that the *sthāyin* or the permanent mood, inferred from its *laukika* causes (e.g. woman, garden, etc.) remains in the hearts of the appreciative audience in the subtle form of latent impressions.<sup>43</sup> On reading a poem or witness-

<sup>42</sup> *rasanā ca bodha-rūpaiva, kith tu bodhāntarebhyo laukeyebhyo vilakṣaṇaiva, upāyānāṁ vibhāveddīnāṁ laukika-vilakṣyaṅyāt* (op. cit., p. 66). This will make it clear why *rasas* like *karuṇa*, *bībhatsa* or *bhayaṇaka*, which cause pity, disgust or horror, be termed *rasa* in which enjoyment is essential. The relish of *rasa* is supposed to be an extraordinary bliss, not to be likened to ordinary pain or pleasure, and the mind is so entirely lost in it that even when the sentiment of grief or horror is relished in such a state, pain is never felt, and even when it is felt it is a pleasurable pain. The fact is borne out by the common experience that when grief is represented, the spectator or the reader says, 'I have enjoyed it.' Hence Viśvanātha remarks (III. 6-7 and *vṛtti*, ed. Durgāprasāda, p. 78) that those very things which are called causes of pain in the world (like banishment of Sītā in the forest), when consigned to poetry and dramatic representation, possess the right to be called, in consequence of their assuming such a function, *alaukika vibhāvas* etc., and from them only pleasure ensues, as it does from bites and the like in amorous dalliance. It is also maintained (*ibid.* III. 8) that tears constitute no proof that anything but pleasure is felt in poetry: for the tears which are shed by the reader are not those of pain but those of sentiment. Jagannātha's remarks in the connexion are interesting. He says (p. 26) that the shedding of tears and the like are due to the nature of the experience of particular pleasures, and not to pain. Hence in a devotee the tears arise on listening to a description of the deity: in this case there is not the slightest feeling of pain. Such is the power of the extraordinary function of poetry that even unpleasant things like sorrow generate *alaukika* pleasure, and this pleasant aesthetic relish should be distinguished from the experience realised by other ordinary means.

<sup>43</sup> explained by Maṇḍana as *sāmājīkūnāṁ vāsanulīmatayā sthītaḥ*, on which Govinda

ing a drama this permanent mood, remaining in the form of latent impressions (*vāsanā*), is suggested by the depicted *vibhāvas* etc., which cease to be called *laukika* causes but go by the name of *vibhāvas* etc., in poetry and drama,<sup>44</sup> and which are taken in their general form without specific connexions.<sup>45</sup> The *vibhāvas*, therefore, are generalised in the minds of the reader and do not refer to particularities, not through the power of *bhāvakatva*, as supposed by Bhaṭṭa Nāyaka, but generally through the suggestive power of word and sense and specifically through a skilful use of *guṇa* and *alamkāra* in poetry, and clever representation in the drama. In the same way, the *sthāyi-bhāva* or the permanent mood, which is the source of the *rasa*,<sup>46</sup> is also generalised, because the germ of it is already existent in the reader's soul in the form of impressions; and this, together with the beauty of the generalised representation of the *vibhāvas* etc., removes all temporal and spatial limitations.<sup>47</sup> The mood is generalised also in the sense that it refers not to any particular reader but to readers in general, so that although it is relished by a particular individual, yet at the time of relishing it, he does not think that it is relished by him alone,<sup>48</sup> but by all persons of poetic sensibility.<sup>49</sup> This relish is known as *rasa* in poetry and drama.

To state it briefly and without any technicality, there is in the mind a latent impression of feelings which we once went through, and

commenta sāmājīkānām sūkṣmatayāntah-sthītaḥ and Mallinātha adds sāmājīkānām vedan-  
bhāva-janita vāsanāmatayā sthītaḥ, explaining vāsanā as saṁskāra.

<sup>44</sup> *laukika-kāraṇato'vādī-bhūvam atikrāntair evālaukika-vibhāvādī-vyapadeśa bhūybhīḥ*, Abh. on Bh.; *kāraṇato'vādī-pārīhāreṇa vibhāvanādī-vyāpāravatvād alaukika vibhāvādī-  
śabda-vyavahāraḥ*, Mammata, explained by Vidyādhara as *loka ta kāraṇa-kārya-sahakā-  
riṅgyevābhībhīyante, na vibhāvānubhāva-vyabhicāriṇaḥ*, p. 92.

<sup>45</sup> *sādhāranyena pratītiḥ*, Mammata.

<sup>46</sup> The *sthāyin* is so called because, though the feeling itself, like all feelings, essentially transient, its impression in the form of *vāsanā* or *saṁskāra* is more or less permanent, being called up when the *rasa* is cognised. Cf. *Prabhā* p. 61: *antah-kāraṇa-pravṛtti-rūpaṣya  
ratyāder ā+vināśate'pi saṁskārātmanā cira-kāla-sthāyitvād yūrod-rasa-pratīti-kūlam  
anusandhānāo ca sthāyīvam*. But the *sthāyin* itself is not *rasa*; it must be *vyakti-viśiṣṭa-*  
*and vibhāvādī-melaka* and thus made relishable (*carvanāpayogī*), Govinda, p. 62. The ulti-  
mate relish of *rasa* is free from all contact either of the *vibhāvas* or of the *sthāyin*.

<sup>47</sup> *mukha-pratīśrīṅkāddindā tveva na buddhir ācehādyaṭe, gāḍha-prāktana-sadāvit-sam-  
skārāo ca kārya-balād ānīyamānāpi na tāra rāma-dhīr vīrānyati, tata evābhaya-deśa-kāla-  
parityōgaḥ* Abh. as cited by Hemacandra, p. 66.

<sup>48</sup> *mamaita vibhāvādyaḥ nham eva vadāsvādyaḥ ityā a-svādyaṁ jinaḥ*.

<sup>49</sup> *nītya-pramāṇy-gataste'va sthito'pi sādharanyōpāya-balāt tatikāla-vigalita-parimita-pra-  
māṇy-bhāva-vāśānmīṣṭa-vedyāntara-saṁparka-sūnyāparimāṇy-bhūvena pramāṇā...* *sādhā-  
ranyena svākāra ivābhinnō'pi gocarikṛtāḥ*, Mammata.



this is roused when we read a poem which describe similar things. By universal sympathy we become part and parcel of the same feeling and imagine ourselves in that condition. Thus the feeling is raised to a state of relish, called *rasa*, in which lies the essence of poetic enjoyment. It will be noticed that these theorists presuppose latent impression of experience (*vāsanā*) and universal sympathy (*sādhāraṇya* or *sādhāraṇīkaraṇa*). Those who have never experienced the feeling of love, for instance, and have therefore no impression of experience left in them, as well as those who have no sense of community of human feelings can never relish *rasa* in poetry. The *vāsanā*, we are told, is natural (*svābhāviki* or *naisargiki*), but it may be acquired by study and experience. The writers on Poetics, therefore, are merciless in their satire on dull grammarians and old Mimāṃsakas, to whom such relish of *rasa* is denied, and they declare unanimously that *rasikā eva rasāsvāde योग्याः*. As *rasa* is not an objective entity which can reside in the hero or the actor, it is realised, as Dhanañjaya puts it (IV. 36), by the reader's own capacity of enjoyment. Thus a degree of culture and aesthetic instinct is demanded in the critic, the *rasika* or *sahṛdaya*, who is the *adhyakārin*, dignified with the appellation of *pramātr*, compatible with this subtle and extraordinary conception of poetry. As Abhinavagupta puts it *adhyakāri cātra vimala-pratibhānaśāli-hṛdayaḥ*; and elsewhere (*Locana*, p. 11) he describes such a *sahṛdaya* as *yeṣāṃ kāvyānuśīlanābhīyāsa-vaśād viśadībhūte manomukure varṇanīya-tanmayī-bhavana-yogyatā te hṛdaya-samvadbhājaḥ sahṛdayāḥ*.

It may also be pointed out that this subtle conception of *rasa* makes it difficult to express the notion properly in Western critical terminology. The word has been translated etymologically by the terms 'flavour,' 'relish,' 'gustation,' 'taste,' 'Geschmack' or 'savour;' but none of these renderings seems to be adequate. The simpler word 'mood', or the term 'Stimmung' used by Jacobi, may be the nearest approach to it, but the concept has hardly any analogy in European critical theories. Most of the terms employed have ideational associations of their own, and are therefore not strictly applicable. For instance, the word 'taste' or 'relish,' though literally correct, must not be understood to imply aesthetic judgment, 'good or bad taste,' but must be taken to indicate an idea similar to what we mean when we speak of tasting food. At the same time, this realistic description must not lead us to drag it down to the level of a bodily pleasure; for this artistic pleasure is given as almost

equivalent to the philosophic bliss, known as *ānanda*, being lifted above worldly joy.

This peculiar condition of the ego, the *rasa*, is realised through the characteristic function of *vyañjanā* or suggestion in poetry. The idea is elaborated by later theorists, who take pains to show that it does not come under the province of *abhidhā* (denotation), nor of *tātparya* (import), nor of *lakṣaṇā* (indication), nor of *pratyakṣa* (perception), nor of *anumāna* (inference), nor of *smaraṇa* (remembrance), admitted by philosophers and grammarians. Into these technicalities which properly come under the discussion of the *vyañjanā-vṛtti*, we need not enter; but it may be noted that Abhinava describes this *abhivṛtti*, which is taken as synonymous with *carvaṇā*,<sup>70</sup> as *vīta-vighna-pratīti* or cognition rendered free from obstacles. Following him, Jagannātha notes in this connexion: *vyaktiś ca bhagnāvaraṇā cit, yathā hi śarāvādīnā pihito dipas tan-nivṛttau sannihitān padārthān prakāśayati, svayaṁ ca prakāśate, evam ātma-caitanyaṁ vibhāvādi-samvalitān ratyādīn*. Similarly *carvaṇā* is described by the author of the *Prabhā* as *vibhāvādi-samūhāmbanena ratyavacchinna-caitanyaḥ* *abhivṛttiś carvaṇā, sā ca bhagnāvaraṇā cit*. The cognition of *rasa*, therefore, is a distinct realisation freed from all doubts and obstacles by means of the *vibhāvas* etc., which are accordingly designated as *vighnāpasāraka*<sup>71</sup>, and is variously described as *camatkāra-nirveśa* (awakening of poetic charm), *rasanā* (relish), *āsvāda* (taste), *bhoga* (fruition), *samapatti* (accomplishment), *laya* (fusion) and *viśrānti* (repose).<sup>72</sup>

The essence of *rasa*, therefore, consists in its *āsvāda* or *carvaṇā* (*carvyamāṇaika-prāṇa*), which is *alaukika*, being incompassable by the ordinary processes of knowledge. It is a relish in which the *rasa* alone, apart from its constituent elements, is raised to consciousness; and it is therefore described as a relish in which the contemplation of any other thing but *rasa* itself is lost (*vigalita-vedyāntara*) or which is free from the contact of aught else perceived (*vedyāntara-sparśa-śūnya*), like the state of mind lost in the philosophic contemplation of Brahma. It is not capable of proof or designation and cannot be made known, because its

<sup>70</sup> *vyaktiś carvaṇāti parāyaṇa*, Govinda, p. 62.

<sup>71</sup> See Hemacandra p. 63 *sarvathā rasanātmaka-vīta-vighna-pratīti-grāhyo bhūva eva rasaḥ, tatra vighnāpasārakā vibhāva-prabhṛtayo*, where the *vighnas* are enumerated as seven in number and discussed in detail.

<sup>72</sup> *loke sakala-vighna-vinirmuktā saṁvittir eva camatkāra-nirveśa rasanā-āsvādana-bhoga samāpatti-laya-viśrāntyādi-śabdair abhidhīyate*, Hemacandra loc. cit., following Abhinava.



perception is inseparable from its existence; or in other words, it is identical with the knowledge of itself.<sup>75</sup> The only proof of the existence of *rasa* is its relish itself by the *sahṛdaya*.<sup>76</sup> It is therefore *sakala-sahṛdaya-hṛdaya-saṁvedana-sākṣika*, or in the words of Mammata, *sakala-sahṛdaya-saṁvādabhājā pramātrā gocarikṛtaḥ*. Although it is a very intimate relish, *camatkāra* is supposed to constitute its life-breath. This *camatkāra*, which has been compared to the 'wonder-spirit' of modern critics, is described by Viśvanātha as a kind of expanding of the mind, of which another name is 'surprise' (*camatkāraś citta-vistāra-rūpo vismayāpara-paryāyaḥ*), implying that the marvellous always underlies the *rasa* (*tac camatkāra-sāratve sarvatṛāpyadbhūto rasaḥ*, under III. 3). Jagannātha, however, completes the idea by correlating this *camatkāra* with the *vaicitrya* or *vicchitti* of the Alankāra School, who mean by it a special charm, due to an act of imagination on the part of the poet (*kavi-karma* or *kavipratibhā*) underlying and constituting the essence of all poetic figures.<sup>77</sup> The *camatkāra*, therefore, which is the essence of all poetic figures, is also the essence of *rasa*, and has been defined<sup>78</sup> as a fact of our consciousness (*anubhava-sākṣika*), consisting of extraordinary pleasure (*alankikāhlāda*) which depends on a concept formed by continued contemplation of itself.

The last step in this idea was taken by the attempt of bringing Poetry to the level of Religion by likening this aesthetic enjoyment to the ecstatic bliss of divine contemplation (*brahmāsvāda*). Viśvanātha sums up the idea briefly thus: The *rasa*, arising from the exaltation of *sattva* (purity), indivisible, self-manifested, made up of joy and thought in their identity, free from the contact of aught else perceived, akin to the realisation of Brahma, the life whereof is super-mundane wonder, is enjoyed by those competent in inseparableness (of the object from the realisation thereof) and as it were, in its own shape.<sup>79</sup> It follows from this that the *pramātr*, to whom alone this bliss is vouchsafed, is like a *yogin* or devotee who deserves this preference through his accumulated merits (*pūṇyavantaḥ pramāṇvanti yogivad rasa-santatim*).

This, in its general outlines, is the *rasa*-theory as finally fixed by the

<sup>75</sup> Viśvanātha, III. 20.

<sup>76</sup> *Ibid* III. 26.

<sup>77</sup> See Jacobi, *Ueber Begriff und Wesen der poetischen Figuren* in *GN*, 1908, where this conception of an *alankāra* is elaborated. See also Introd. to my edition of the *Vakroktī-jīvita*.

<sup>78</sup> *Rasa-gaṅgādhara*, p. 4, ed. Bombay, 1916.

<sup>79</sup> *Sāhitya-darpaṇa* III. 2-3, ed. Durgaprasāda, p. 22 fl.

Dhvani School; and all later writers, from Dhanañjaya to Jagannātha, accept this new interpretation and attempt to work it out in detail. Thus an endeavour was made not only to explain the concept of *rasa* in terms of inward experience, but also to absorb this idea of aesthetic delectation into the new theory of *dhvani*, and make it applicable to poetry; and the Rasa School, properly so called, began to merge from this time onwards into the dominant Dhvani School. Even Mahimabhāṭṭa, who attempted to demolish the *dhvani*-theory, was forced to acknowledge *rasa* and declare that on this point there is no difference of opinion between himself and the Dhvanikāra<sup>79</sup>, the only difference existing with regard to the function *par excellence* which should be operative in poetry. But the Dhvani School and its followers consider *rasa* as an element of the unexpressed only; and though their theory, which puts a great emphasis on *rasa-dhvani*, practically leads to such a conclusion, both the Dhvanikāra and Ānandavardhana are yet careful not to erect it into the very 'soul' of poetry. From the theoretical standpoint at least, they could not give exclusive preference to *rasa-dhvani*, however important it may be; for in their complete scheme of Poetics, the unexpressed may also take the form of *vastu-dhvani* and *alambkāra-dhvani*, and the centre of gravity in a poem may lie in its matter or in its poetic figure as well as in its *rasa*. Abhinavagupta, however, appears to have attached little weight to these theoretical considerations; and brushing them aside, he boldly brings forward the essentiality of *rasa*, declaring that there can be no poetry without *rasa* (*na hi tac-chūnyam kāvyaṁ kiñcid asti*<sup>80</sup>) because all poetry lives through *rasa* (*rasenaiva sarvaṁ jīvati kāvyaṁ*). He attempts, however, to reconcile the theoretical discrepancy by saying that although admittedly the unexpressed may also take the form of a *vastu* or an *alambkāra*, these two kinds of 'suggestion' resolve themselves ultimately into the suggestion of *rasa*, which is in fact the essence of poetry.<sup>80</sup> This opinion apparently led Viśvanātha to push the theory to its logical limit and formulate his somewhat extreme view that the *rasa* alone constitutes the essence of poetry (I. 3). But the considerations, which led the founders of the *dhvani*-theory to leave this view wisely unstated, could not be easily put out of the way; and Jagannātha objects

<sup>79</sup> *kāvyaśyātmanī*, ... *rasādīrūpe na kasyacid vimatīḥ* p. 22.

<sup>79</sup> *Locana*, p. 65.

<sup>80</sup> *rasa eva vastuto ātmā, vastualambkāra-dhvani tu sarvathā rasasṁ prati paryavasyete* p. 27.



on this very ground. The definition of poetry given by Viśvanātha, he says, cannot be accepted, because thereby poetry, in which the central charm lies in the matter or in the poetic figure (e.g. in professedly descriptive and ornamental poetry) would be entirely excluded, and such an exclusion is not warranted either by theory or by the practice of great poets. Viśvanātha anticipates this objection by saying that in these cases there is a semblance of *rasa* (*rasābhāsa*), and the verse given in *Dhvany-āloka* p. 20 as an instance of *vastu-dhvani* is, in his opinion, admissible because there is a touch of *rasa* (*rasa-sparśa*), and not because mere *vyāṅgya vastu* can constitute the essence of poetry. Jagannātha replies that nothing is gained by this clumsy subterfuge of an indirect reference to *rasa*, because such a reference may also be construed in phrases like 'the cow moves' or 'the deer leaps.' This cannot be taken as a criterion, because thereby any and every content of poetry would be reduced to the position of a *vibhāva*, *anubhāva* or *vyabhi-cāri-bhāva* of the *rasa*<sup>31</sup>. Jagannātha himself, one of the latest writers on the subject, therefore tries to solve the difficulty by studiously avoiding all mention of *rasa* in his definition of poetry, although in theory he, like Viśvanātha, adheres in the main to the views of the Dhvani School. Jagannātha mentions as many as eight different theories about *rasa* (p. 28); but the existence of so many conflicting views, as well as the fact that *rasa* cannot be taken as the essence of *all* poetry, makes him define poetry as *ramaṇīyārtha-pratipādakāḥ śabdaḥ*, inasmuch as all theorists agree that *rasa*, which cannot be manifested without an accompanying state of joy, conveys a peculiar *ramaṇīyatā* essential to poetry.<sup>32</sup> It will be noticed, therefore, that recognition was refused to any attempt, like that of Viśvanātha, to develop the theory further out of itself; and the views of the Dhvani School, as represented later by Mammaṭa, became in spite of many attempts at improvement in detail, a kind of canonical code for all future time.

In spite of this unquestioned dominance of the Dhvani School, which amply recognised *rasa* but regarded it as one of the phases of the unexpressed in poetry, one class of writers still adhered to *rasa* as the only element worth considering in poetry, although they never theoretic-

<sup>31</sup> See on this point *Sāhitya-darpaṇa*, pp. 16 ff. and *Rasa-gaṅgādhara*, pp. 7-8. Cf. also Govinda, *Pradīpa* ed. Kāvya-mālā 1912, p. 11.

<sup>32</sup> *Itiham nānā-jātīyābhīḥ śeṣaḥ śabhir nānā-rūpatayāśrita'pi maṇiḥ śabhiḥ paramahīlādā-vinābhāvitayā pratiyamānaḥ prapañcē'smīn raso ramaṇīyatām āśahati nīrvieṇam*, p. 29.

ally discussed the position like Viśvanātha, and build up a system on its basis. Of all the *rasas*, however, as *śṛṅgāra* or love forms the absorbing theme of Sanskrit poetry and drama in general, and as this particular poetic mood possesses an almost universal appeal, these writers naturally work out the *śṛṅgāra* in all its detail; and we have in consequence a body of erotico-rhetorical treatises, of which the earliest and the most remarkable is Rudrabhaṭṭa's *Śṛṅgāra-tilaka*, one of whose avowed objects (I. 5) is to apply the *rasa*, already discussed in connexion with the drama by Bharata and others, to the case of poetry. Following upon this we have Bhoja's *Śṛṅgāra-prakāśa*, cited by Vidyādhara (p. 98) and Kumārasvāmin (p. 221),<sup>53</sup> which deals with the subject in the usual elaborate cyclopaedic manner of its author, with profuse illustrations of every phase of the sentiment, in no less than twenty chapters. After this come innumerable works of a similar nature, which take *rasa*, especially *śṛṅgāra*, as their principal theme, and which were composed with the apparent object of guiding the poet in the composition of erotic pieces so popular and profuse in Sanskrit poetry. Of these the *Bhāva-prakāśa* of Śāradātanaya, which reproduces the substance of most of the chapters of Bhoja's work, and the *Rasārṇava* of Śiṅgabhūpāla as well as the two well-known works of Bhānudatta, the *Rasamañjarī* and *Rasataranī*, deserve mention. None of these specialised treatises, however, add anything of speculative interest to a topic already thrashed out to its extreme; and as they belong properly to the province of Erotics rather than Poetics, a treatment of them must be sought elsewhere. The simple idea elaborated more or less in all these works<sup>54</sup> is that the fundamental *rasa* is *śṛṅgāra*, which is consequently treated in detail with regard to its *vibhāvas* etc. This brings in topically the extensive discussion of *nāyaka* and *nāyikā* and their various conditions and emotions acting as a factor of the *rasa*. Into these elaborate definitions, distinc-

<sup>53</sup> A MS of this work has been recently acquired by the Madras Govt. Oriental MSS Library (see *Rep. of Peripatetic Party*, 1916-7, 1918-9).

<sup>54</sup> This is clear from the attitude of Bhoja in his *Śṛṅgāra-prakāśa*, as reported by Vidyādhara and Kumārasvāmin, both of whom point out that Bhoja only accepts one *rasa*, the Erotic (*rūpā tu śṛṅgāram eka eva śṛṅgāra-prakāśe rasam uraricakūra, Ekācālī*, p. 98; *śṛṅgāra eka eva rasa iti śṛṅgāraprakāśi-kūrah. Rātnāpaṇa*, p. 221). Although Bhoja mentions as many as ten *rasas* in his *Sarasvatī-kaṇṭhābharaṇa*, he appears to devote almost exclusive attention to *śṛṅgāra* in his treatment. In the same way Rudrabhaṭṭa declares *śṛṅgāro nāyako rasah*, I. 20, and Bhānudatta appears to take it for granted that *śṛṅgāra* occupies an honoured place among all the *rasas* (*tatra rasu śṛṅgārasya bhūmihīlāteena*, ed. Benares, p. 21).



tions and classifications of the amorous sentiment with its varying emotional moods and situations, which these works industriously discuss and which always possessed an attraction to mediaeval scholastic minds, we need not enter here in the discussion of general principles. These theorists delight in arranging into divisions and subdivisions, according to rank, character, circumstances and the like, all conceivable types of the hero, the heroine and their adjuncts, together with the different shades of gestures, graces, feelings, moods and emotions, in conformity to the tradition which had already obtained in the sphere of Dramaturgy. We cannot refuse to recognise the subtle power of analysis and insight which these essays indicate; and although much of it is marked by scholastic formalism, there is an unmistakable attempt to do justice to facts, not only as they appear to experience but to the observation of general poetic usage. In the elaborate working out of the general thesis that the *rasa* is evolved on the basis on one or other of what they call the permanent mental moods with the help of various emotional adjuncts, the writers on poetics have proceeded a long way in the careful analysis of poetic emotions, the psychology of which bears an intimate relation to their theory and in itself deserves separate study.

A new turn was given to the theory by Rūpa Gosvāmin's *Ujjevala-nīla-maṇi*, which brings erotico-religious ideas to bear upon the general theme of *rasa*. It attempts to deal with *rasa* in terms of the Vaiṣṇava idea of *ujjevala* or *madhura rasa*, by which was meant the *śṛṅgāra rasa*, the term *ujjevala* being apparently suggested by Bharata's description of that *rasa*.<sup>85</sup> The *madhura rasa*, however, is represented not in its secular aspect but primarily as a phase of *bhakti-rasa* (*madhurākhya bhakti-rasaḥ* I. 3); for the Vaiṣṇava theology admits five *rasas* as forming roughly the five degrees or aspects of the realisation of *bhakti* or faith, viz. *śānta* (tranquillity), *dāsyā* (also called *prīti*, servitude or humility), *sakhya* (also called *preyas*, friendship or equality), *vātsalya* (parental affection) and *mādhurya* (sweetness). The last, also called the *ujjevala rasa*, being the principal, is termed *bhakti-rasa-rāṭ*<sup>86</sup> and constitutes, as such, the subject-matter of the present treatise. *Kṛṣṇa-rati* or the love

<sup>85</sup> *gat kincit loka śuci medhyam ujjevalaś darśanīyam vā tat śṛṅgāreṇopamīyate*, ed. Grosset, pp. 89-90.

<sup>86</sup> I. 2, explained by Jīva Gosvāmin as *śānta-prīti-preya-vātsalyōjjevala-nāmasu mukh-yeṣu . . . sa evōjjevalāpara-paryāyo bhakti-rasānām rāṭ mādhurākhya rasaḥ*, ed. Kāvya-mālā, p. 3.

of Kṛṣṇa forms the *sthāyi-bhāva* of this *rasa*, and the recipient here is not the literary *sahṛdaya* but the *bhakta*, the faithful.<sup>77</sup> This *sthāyi-bhāva*, known as *madhurā ratī*, which is the source of this particular *rasa*, is defined in terms of love of Kṛṣṇa<sup>78</sup>; and the nature of the *nāyaka* and *nāyikā* is defined in the same manner, and their feelings and emotions illustrated by examples adduced from poems dealing with the love-stories of Kṛṣṇa and Rādhā. The work is, therefore, essentially a Vaiṣṇava religious treatise, presented in a literary garb, taking Kṛṣṇa as the ideal hero, with the caution, however, that what is true of Kṛṣṇa as the hero does not apply to the ordinary secular hero (I. 18-20).

<sup>77</sup> *avēdyatām hṛdi bhaktānām ānitā śravaṇādibhiḥ*

*eṣā kṛṣṇa-ratīḥ sthāyī bhāvo bhakti-raso bhavet*: cited by Jīva Gosvāmin, p. 4.

<sup>78</sup> *madhurākhyāyā rater lakṣaṇam cōktam*

*mūho harer mṛgākṣyūṣi ca sambhogasādhikāraṇam*

*madhurāpara-paryūṣi prīyatīkhyādhīnā ratīḥ*, *ibid*, loc. cit.

N.B.—The word "School" used in this article to denote the different systems of Poetics, which emphasise respectively the *alanṁkāra*-, *rasa*-, *rīti*- or *dhvani*-theories, has been criticised as misleading; but it must be understood in a general sense. One has to admit so many mutual contaminations of the different systems that no particular system can be taken as self-standing or self-sufficient; and the word "School," therefore, as a term of classification becomes of doubtful significance. There is no evidence (except in case of Udbhata and Vāmana who, we are told, founded schools in the true sense of the term) that the particular ideas of the *rasa*-, *alanṁkāra*-, *rīti*-, or even *dhvani*-systems were worked out in proper "schools," consciously or unconsciously founded by a great writer and supported by his followers; but it can hardly be doubted that these possessed sharply differentiated central theories of their own, which, in spite of inevitable appropriations, had a tradition and a history, which naturally, to a certain extent, from one another. As a rule, each great writer took over from his predecessors those ideas which had stood the test of criticism and which he could combine in a self-consistent system of his own. In this way really valuable ideas have been generally adopted, although other ideas of the same author (as we see in the case of the *vakrīkū*-theory of Kuntala) have been rejected by common consent. But at the same time, one cannot mistake the fact that each writer conforms, in his fundamental principles, to some theory which throws into prominence the theory of *alanṁkāra*-, *rasa*-, *rīti*-, or *dhvani*-. One should say, for instance, that Abhinavagupta pays his allegiance in general to the *dhvani*-system of Ānandavardhana, although he acknowledges the importance of the *rasa* in poetry. The word "school" has been used in this sense to indicate affiliation to a group or system or theory; and if this is understood, the rest is merely a question of words.



## APPENDIX.

[We give in the following pages the text of Abhinavagupta's unpublished commentary on Bharata ch. vi, with reference to his famous *sūtra* on *rasa* referred to in our article. The passage gives a learned summary of the various theories on *rasa* obtaining in Abhinava's time, and as such will prove acceptable to interested scholars. Most of it has been, as we have noticed, appropriated by Hemacandra in his commentary on his own *Kāvyañuśāsa* (p. 57f). Manuscripts of Abhinava's commentary are by no means plentiful; and so far, only two copies are known to be in existence, one of which is now in the Trivandrum Palace Library and the other in the Government Oriental Manuscripts Library, Madras. Our text is based on a Devanāgarī transcript procured for us by Dr. Gaṅgānāth Jhā, presumably from the Trivandrum MS. The text offered here, being based on such imperfect material, is indeed deficient and unsatisfactory in many places; but we have ventured to publish it in this tentative form not only out of a consideration of its importance but also with the expectation that better readings may be determined in future with the help of other and more correct MSS].

## श्रीमदभिनवगुप्तविरचिता अभिनवभारती ।

भरतनाट्यशास्त्रे षष्ठाध्याये

(काव्यमाला, प: ६२, पं ६)

रसविषयलक्षणसूत्रमाह— विभावानुभावव्यभिचारिसंयोगादसन्निरूप्यति: ।

अत्र भट्टलोकटप्रभृतयस्तावदेवं व्याचक्षुः— विभावादिभिः संयोगोऽर्थात्स्थायिन-  
क्ततो रसनिरूप्यति: । तत्र विभावश्चित्तवृत्तेः स्थाय्यात्मिकाया उत्पत्तौ कारणम् ।  
अनुभावश्च न रसजन्या अत्र विवक्षिता: । तेषां रसकारणत्वेन गणनार्हत्वात् । अपि  
तु भावानामेव येऽनुभावा व्यभिचारिणश्च [ते] चित्तवृत्त्यात्मकत्वाद्यद्यपि न सङ्गभाविनः  
स्थायिना, तथापि वासनात्मकेषु विवक्षिता । दृष्टान्तेऽपि (प: ६२, पं ७—८) व्यञ्ज-  
नादिमध्ये कस्यचिदासनात्मकता स्यादित्युक्तं, अन्यस्योद्भूतता व्यभिचारिवत् । तेन स्थाय्येव  
विभावानुभावादिभिरुपचितो रसः, स्थायौ भवत्यनुपचितः । स चोभयोऽप्यनुकार्येऽनु-  
कर्तव्येपि [वि]चारानुसंधानवलादिति<sup>१</sup> चिरन्तनानाश्चायमेव पक्षः । तथा हि दण्डिना-

<sup>१</sup> भरतनाट्यशास्त्रे १ । २२

<sup>२</sup> 'स चोभयोरपि मुख्यत्वा इत्या रामादावनुकार्येणुकर्तव्यं च नटे रामादिदृष्टान्तानुसंधानवलादिति'

प्यलंकारलक्षणोऽभ्यधायि—‘रतिः प्रहृष्टारतां गता रूपवाङ्मययोगेन’<sup>१</sup> इति, ‘अधिरुद्ध परां कोटिं कोपो रौद्रात्मतां गतः’<sup>२</sup> इत्यादि च ।

एतन्नेति श्रौशङ्कः । विभावाद्ययोगे स्थायिनी लिङ्गभावेनावगव्यनुपपत्तेः ; भावानां पूर्वमभिधेयताप्रसङ्गात् ; स्थितदशायां लक्षणान्तरवैयर्थ्यान् मन्दतरतममाध्यस्थाद्यानन्यापत्तेः ; हास्यरसे<sup>३</sup> भोदात्वाभावप्राप्तेः ; कामावस्थासु दशस्वसंस्कारसभावादिप्रसङ्गात् ; श्लोकस्य प्रथमतोत्रत्वं कालात् न भान्यदर्शनं, कोधोत्साहरतौनाममर्धस्थैर्यसेवाविपर्यये ज्ञातदर्शनमिति विपर्ययस्य दृश्यमानत्वात् । तस्माद्धेतुमिर्विभावास्थेः कार्यैश्चानुभावात्मिः सहचारिरूपैश्च अभिचारिभिः प्रयत्नार्जिततया कृत्रिमैरपि तथानभिमान्यमानैरनुकूलस्थत्वेन लिङ्गबलतः प्रतीयमानः स्थायी भावो मुख्यरामादिगतस्यात्यनुकरणरूपत्वादेव च नामान्तरेण व्यपदिष्टो रसः । विभावा हि काव्यबलादनुसंधेयाः, अनुभावाः शिक्षातः, अभिचारिणः कृत्रिमनिजानुभावार्जनबलात् । स्थायी तु काव्यबलादपि नानुसंधेयः । रतिः श्लोक इत्यादयो हि शब्दा रत्यादिकमभिधेयैकुर्वन्त्यभिधानत्वेन, न तु वाचिकाभिनयरूपतयावगमयन्ति । न हि वागेव वाचिकम्, अपि तु तथा निर्द्वैतम् ; अद्वैत्वाङ्गिकम् । तेन—‘वाङ्मनेव जलधिः श्लोकः क्रोधेन पोयते’<sup>४</sup> इति । तथा—‘श्लोकेन क्षतक्षमस्तथा स्थितो योऽवस्थिताक्रन्दः’<sup>५</sup> इत्येवमादौ न श्लोकोऽभिनेयोऽपि त्वभिधेयः । ‘भाति पतितो लिखन्त्याः’<sup>६</sup> इत्यनेन तु वाक्येन स्थायमभिधेयता उदयनगतः सुखात्मा रतिस्थायिभावोऽभिनीयते, न रूप्यते । अवगमनशृङ्खलामिनयनं वाचकत्वादभ्या । अतएव स्थायिपदं मूचे भिन्नविभक्तिकमपि नोपातम् । तेन रतिरनुक्रियमाणा प्रहृष्टार इति तदात्मकत्वं तत्प्रभवत्वं च युक्तम् । अर्थकिंवापि मिथ्याज्ञानादृष्टा । न चात्र नर्तक एव सुखीति प्रतिपत्तिः, नाप्ययमेव राम इति । न चाप्ययं न सुखीति, न चापि तत्सदृश इति । किंतु यः सुखी रामोऽसावयमिति प्रतीतिरस्तीति । तदाह—

प्रतिभाति न सन्देहो न तत्त्वं न विपर्ययः ।

धौरसावयमिद्वन्ति नासावेवायमिद्वपि ॥

इत्येवं जेमचन्द्रकाव्यानुशासनवृत्तौ ( पः १७ ) एतद्विस्तरतां लभ्यते । प्रकृते ‘विचारानुसन्धानबलात्’ इति स्यात् ।

<sup>१</sup> काव्यादर्शे १ । १८१

<sup>२</sup> तत्रैव १ । १८३

<sup>३</sup> नाट्यशास्त्रे ६ । ११

<sup>४</sup> “ विहङ्गाप्याप्यगार्धोऽपि दुरन्तोऽपि महानपि ” इत्यस्य पूर्वार्धं जेमचन्द्रे ।

<sup>५</sup> अस्य पूर्वार्धमेतद् जेमचन्द्रे वृद्धितमेव प्रतीयते, उत्तरार्धं तु तत्र “ हृदयस्फुटनभयान्नैरादितुमभ्यर्क्षते मच्चिह्नैः ” इत्युपलभ्यते ।

<sup>६</sup> “ भाति पतितो लिखन्त्यालस्यः बाष्पान्मशीकरकषौघः ।

खेदोद्गम इव करतलमंस्पर्शादपि मे वपुषि ॥ ” इति जेमचन्द्रे पूरितशेषोऽयं श्लोकः ।



विरुद्धबुद्धिसंभेदादविवेचितसंभवः ।

युक्त्या पर्यनुयुज्येत स्फुरन्ननुभवः कथा ॥ इति

तदिदमप्यन्तस्तत्त्वग्रन्थं विमर्दक्षमभितुपाध्यायः<sup>५</sup> ।

तथा हि— अनुकरणरूपो रस इति यदुच्यते तत्किं सामाजिकप्रतौख्यमिप्रायेणोत्त  
नटाभिप्रायेण ? किं वा वस्तुवृत्तविवेचकव्याख्याट्टबुद्धिसमवलम्बनेन, यथाऽऽर्थव्यापारः  
खल्वेवं विवेचयन्तीति । अथ भरतमुनिवचनानुसारेण तत्राद्यः पक्षोऽसङ्गतः । किंचिद्धि  
प्रमाणेनोपलब्धं तदनुकरणमिति शक्यं वक्तुम् । यथा— एवमसौ सुरां पिवतीति सुरा-  
पानानुकरणत्वेन पयःपानं प्रत्यक्षावलोकितं प्रतिभाति । इह च नटगतं किं तदुपलब्धं  
सदनुकरणतया भातीति चिन्तयम् । तच्छरीरं तन्निष्ठं प्रतिप्रौढकादि रोमाञ्चगद्गदिकादि  
भुजाक्षेपवलनप्रभृति भूक्षेपकटाक्षादिकं च न रतेश्चित्तवृत्तिरूपतयानुकारत्वेन कस्यचित्  
प्रतिभाति । जडत्वेन भिन्नैन्द्रियग्राह्यत्वेन भिन्नाधिकरणत्वेन च ततोऽतिवैलक्षण्यात् ।  
मुख्यामुखावलोकने च तदनुकरणप्रतिभासो न च रामगतां रतिमुपलब्धपूर्विकाः केचित् ।  
एतेन रामानुकारो नट इत्यपि निरस्तः प्रवादः ।

अथ नटगता चित्तवृत्तिरेव प्रतिपन्ना सती रत्यनुकारः प्रहङ्कार इत्युच्यते, तत्रापि  
किमात्मकत्वेन सा प्रतौयत इति चिन्तयम् । ननु प्रमदादिभिः कारणैः कटाक्षादिभिः  
कायेष्ट्यादिभिश्च सहचारिभिर्लिङ्गभूतैर्या लौकिकौ कार्यरूपा कारणरूपा सहचारिरूपा  
च चित्तवृत्तिः प्रतीतियोग्या, तदात्मकत्वेन सा नटचित्तवृत्तिः प्रतिभाति । हन्त तर्हि  
रत्यादिकारणैव सा प्रतिपन्नति दूरे रत्यनुकरणात्वाचोयुक्तिः । ननु ते विभावादयोऽनुकार्ये  
पारमार्थिका इह त्वनुकर्तारि न तथेति विशेषः, अस्त्वेवम् । किंतु तर्हि विभावादयोऽत-  
त्कारणातत्कार्यातत्सहचररूपा अनुकार्यशिक्षादिबलोपकल्पिताः ह्यत्रिमाः सन्तः किं  
ह्यत्रिमत्वेन सामाजिकैर्गृह्यन्ते, न वा ? यदि गृह्यन्ते, तदा तैः कथं रतेरवगतिः ? नन्वत  
एव तत्प्रतीयमानं रत्यनुकरणं बुद्धेः कारणम्, कारणान्तरप्रभवेषु हि कार्येषु शिक्षितेन  
न तथाज्ञाने वस्तुन्तरस्यानुमानं तावद्युक्तम् । अस्तु, शिक्षितेन तु तस्यैव प्रसिद्धस्य कारणस्य  
तथा वृत्तिकविशेषाद्गोमयस्यैवानुमानम्, वृत्तिकस्यैव तत्परमिथ्याज्ञानम् । यत्रापि  
लिङ्गज्ञानं मिथ्या तत्रापि न तदभ्यासानुमानं युक्तम् । न हि बाष्पधूमत्वेन ज्ञानादनुकार-  
प्रतिभासमानादपि लिङ्गात्तदनुकारानुमानं युक्तम् । धूमाकारत्वेन हि ज्ञायमानाद्गौ-  
हाराद्वाग्नेऽनुकारजवाप्यप्रतीतिर्दृष्टा । नन्वकुडोऽपि नटः कुड इव भाति, सत्यम् ।  
कुड्रेण सदृशः सादृश्यं च भुक्नुवादिभिर्गौरिव गवयेन मुखादिभिरिति नैतावतानुकारः

कश्चित् । न चापि सामाजिकानां सादृश्यमतिरस्ति । सामाजिकानां च न भावशून्या नर्तके प्रतिपत्तिरित्युच्यते । अथ च तदनुकारप्रतिभास इति रिक्ता वाचोयुक्तिः । यद्योक्तं रामोऽयमित्यस्ति प्रतिपत्तिः, तदपि यदि तदात्वेऽतिनिश्चितं तदुत्तरकालभाविबाधकवैधुर्याभावे कथं न तत्त्वज्ञानं स्यात् । बाधकसङ्गावे वा कथं न मिथ्याज्ञानम् । वास्तवेन च दृत्तेन बाधकानुदयेऽपि मिथ्याज्ञानमेव स्यात् । तेन विशदबुद्धिसंभेदादित्यसत् । नर्तकान्तरेऽपि च रामोऽयमिति प्रतिपत्तिरस्ति । ततश्च रामत्वं सामान्यरूपमित्यायातम् ।

यद्योच्यते विभावाः कार्यादनुसंधीयन्ते तदपि न विद्मः । न हि ममेयं सौता कश्चिदित्यात्मौयत्वेन प्रतिपत्तिर्नटस्य । अथ सामाजिकस्य तथा प्रतीतियोग्याः क्रियन्त इत्येतदेवानुसंधानमुच्यते, तर्हि स्थायिनि सुतरामनुसंधानं स्यात् । तस्यैव मुख्यत्वेनास्मिन्नेयमिति सामाजिकानां प्रतिपत्तिः । यस्तु “वायवाचिक”मित्यादिना भेदाभिधानसारः....., हौनयाभिनयरूपताविवेकः कृतः, स उत्तरत्र सावसरे चर्चयिष्यते । तस्मात्सामाजिकप्रतीत्यनुसारेण स्थाय्यनुकरणं रस इत्यसत् । न चापि नटस्येत्यं प्रतिपत्तिः, रामं तच्चित्तवृत्तिं वानुकरोमौति । सदृशकरणं हि तावदनुकरणमनुपलब्धप्रकृतौनां न शक्यं कर्तुम् ।

अथ पञ्चात्करणमनुकरणं तत्त्वोकेऽप्यनुकरणात्मिकेति प्रसक्ता । अथ न नियतस्य कस्यचिदनुकारोऽपि तूत्तमप्रकृतेः श्लोकमनुकरोति, तर्हि केनेति चिन्त्यम् । न तावच्छ्लोकेन, तस्य तदभावात् । न चायुपातादिना श्लोकस्यानुकारः, तद्वैलक्षण्यादित्युक्तम् । इयत् स्यादुत्तमप्रकृतेर्वै श्लोकानुभावास्ताननुकरोमौति । तत्रापि कस्योत्तमप्रकृतेः ? यस्य कस्यचिदि चेत्, सोऽपि विशिष्टतां विना कथं बुद्धावारोपयितुं शक्यः । य एवं रोदितौति चेत्, सात्मापि मध्ये नटस्यानुप्रविष्ट इति गलितोऽनुकार्यानुकर्तृभेदः । किं च, नटः शिक्षावशात्स्वविभावस्मरणाच्चित्तवृत्तिसाधारणौभावेन हृदयसंवादात् केवलानुभावान् प्रदर्शयन् काव्यसमुचितताकुप्रभृत्युपसंस्कारेण पठञ्चेष्टत इत्येतावन्मात्रेऽस्य प्रतीतिं नत्वनुकारं वेदयते । कान्तदेवानुकारवद्वि न रामचेष्टितस्यानुकारः । यतश्च प्रथमाध्यायेऽपि दर्शितमस्माभिः । नापि वस्तुवृत्तानुसारेण तदनुसारत्वम्, अनुसंवेद्यमानस्य वस्तुवृत्तत्वानुपपत्तेः । यच्च वस्तुवृत्तं तदुपश्लिष्यामः । न च मुनिवचनमेवंविधमस्ति कश्चित् स्थाय्यनुकरणं रस इति । नापि लिङ्गमन्त्रार्थं मुनेरुपलभ्यते । प्रत्युत भ्रुवमानतालवैचित्र्यलास्याङ्गोपजीवनं निरूपणादि विपर्यये लिङ्गमिति संध्यङ्गाध्यायान्ते वितनिष्ठामः । सप्तद्वौपातुकरणामित्याद्यन्यथापि शक्यगमनिकमिति तदनुकारे विपक्षत्वनामान्तरं (?) कान्तवेद्यगत्यनुकरणादौ । यद्योच्यते— वर्णकैर्हरितालादिभिः संयुज्यमान एव गौरित्यादि, तत्र यद्यभित्यज्यमान इत्यर्थोऽभिप्रेतस्तदसत् । न हि सिन्दूरदिभिः पारमार्थिको



गौरिति व्यज्यते, प्रदीपादिभिरिव<sup>10</sup> । किं तु तत्सदृशः समूहविशेषो निर्वर्त्यते । तस्य हि सिन्दूरादयो गवायवसंनिवेशसदृशेन संनिवेशविशेषेणावस्थिता गोसदृशीति प्रतिभासस्य विषयो नैवं विभावादिसमूहो रतिसदृशताप्रतियाह्यः । तस्माद्भावानुकरणं रस इत्यसत् ।

येन त्वभ्यायि सुखदुःखजननशक्तियुक्ता विषयसामग्र्यो बाह्यैव सांख्यदृशा सुखदुःख-  
स्वभावो रसः, तस्यां च सामग्र्यां दलस्थानीया विभावाः संस्कारकाः, अनुभावव्यभिचारिणः  
स्थायिनस्तु तत्सामग्र्योजन्या चान्तराः सुखदुःखस्वभावा इति तेन स्याद्यिभावानुरसत्व-  
मित्यादावुपचारः<sup>11</sup> मङ्गौकुर्वता यश्वविरोधं स्वयमेव बुध्यमानेन दूषणाविव्करणमौर्ख्यात्  
प्रामाणिको जनः परिरक्षित इति किमस्योच्यते । यत्त्वयन्तं नः प्रतीतिवैधर्म्यप्रसङ्गादि  
तत्किं यदचोच्यताम् ।

भट्टनायकत्वाद्—रसो न प्रतीयते, नोत्पद्यते, नाभिव्यज्यते । स्वगतत्वेन हि  
प्रतीतौ कश्चो दुःखित्वं स्यात् । न च सा प्रतीतिर्युक्ता सौतादेरविभावत्वात्, स्वकान्ता-  
स्त्वयसंवेदनात्, देवतादौ न साधारणीकरणयोग्यत्वात्, समुद्रलङ्घनादेरसाधारण्यात् ।  
न च तत्त्वतो रामस्य स्मृतिः, अनुपलब्धत्वात् । न च शब्दानुमानादिभ्यस्तत्प्रतीतौ  
लोकस्य सरसता प्रयुक्ता । प्रत्यक्षादिव नायकयुगलकावभासे हि प्रत्युत लज्जात्रुगुष्मा-  
स्पृहादिस्त्रोचितचित्तवृत्त्यन्तरोदयमव्ययतयाकाश(?)रसत्वमयापि स्यात् । तत्र प्रतीति-  
रनुभवस्मृत्यादिरूपा रसस्य युक्ता । उत्पत्तावपि तुल्यमेतद्दूषणम् । शक्तिरूपत्वेन पूव  
स्थितस्य पश्चादभिव्यक्तौ विषयार्जनतारतम्यापत्तिः । स्वगतत्वपरगतत्वादिव च पूर्ववदि-  
कल्प्यम् । तस्मात्काव्ये दोषाभावगुणालंकारमयत्वलक्षणेन नाव्ये चतुर्विधाभिनयरूपेण  
निविडनिजमोहसंकटनिवारणकारिणा विभावादिसाधारणीकरणरूपमभिधातो हितौवे-  
नांशेन भावकत्वव्यापारेण भाव्यमात्रो रसोऽनुभवास्मृत्यादिविलक्षणेन रजस्तमोऽनुवेध-  
वैचित्र्यबलादतिविकासविस्तरलक्षणेन सत्वोद्रेकप्रकाशानन्दमयनिजसंविद्भिन्नान्तिलक्षणेन  
परब्रह्मास्वादसविधेन भोगेन परं भुज्यत इति ।<sup>12</sup>

तत्र पूर्वपक्षोऽयं भट्टलोक्तपक्षानभ्युपगम्यादेव नाभ्युपगत इति तद्दूषणमनुत्थानोप-  
गतमेव । प्रतीत्यादिव्यतिरिक्तञ्च संसारे को भोग इति न विद्मः । रसेनेति चेत्, साध्यत्र  
प्रतिपत्तिरेव ; केवलमुपायवैलक्षण्यान्नामान्तरं प्रतिपाद्यतां दर्शनानुमितिश्रुत्युपमिति-  
प्रतिभानादिनामान्तरवत् । निष्पादनाभिव्यक्तिद्वयानभ्युपगमे च नित्यो वासदा रस इति

<sup>10</sup> 'प्रतिवादिभिः' इति दुष्टः पाठः ।

<sup>11</sup> 'व्याधिभावान् रसलक्षणपदेषाम् इत्यादावुपचारः' इति हेमचन्द्रधृतः पाठः ।

<sup>12</sup> काव्यालोकलोचने ( ३ : १७-१८ ) रसकृतव्याख्यानं दृश्यते ।

न तृतीया गतिः स्यात्, न चाप्रतीतं वस्तुस्ति व्यवहारे योग्यम् । अघोच्यते प्रतीतिरिति रसस्य भोगीकरणम्, तच्च रखादिस्वरूपम्, तदस्तु । तथापि न तावन्मात्रम् । यावन्तो हि रसास्तावन्त एव रसात्मनः प्रतीतयो भोगीकरणास्वभावाः । गुणानां चाङ्गाङ्गिवैचित्र्य-मनन्तमकल्पमिति का त्वित्तेनेयता ।

भावनाभाव्य एषोऽपि षडङ्गारादिगणो मतः<sup>13</sup> ।

इति । यत्काव्येन भाव्यन्ते रसा इत्युच्यते तच्च विभावादिजनितचर्वणात्मकास्वादरूपप्रत्यय-गोचरतापादनमेव यदि भावनं तदभ्युपगम्यत एव । यत्तूक्तम्—

संवेदनास्वयङ्ग[स्त] परसंवित्तिगोचरः ।

आस्वादनात्मानुभावो रसः काव्यार्थ उच्यते ॥

इति । तच्च व्यञ्ज्यमानतया व्यङ्ग्यो लक्ष्यते । अनुभावेन च तद्विषय इति मन्तव्यम् । नन्वेवं कथं रसतत्त्वम् ? आस्तां किं कुर्मः ।

आम्नायसिद्धौ किमपूर्वमेतत्  
संविद्विकासेऽधिगतागमित्वम् ।  
इत्थं स्वयंग्राह्यमहार्हहेतु-  
बन्धेन किं दूषयिता न लोकः ॥  
उर्ध्वोर्ध्वसारङ्ग्य यदर्थतत्त्वं  
धौः पश्यति आन्तिमवेदयन्ति ।  
अलं तदाद्यैः परिकल्पितानां  
विवेकसोपानपरंपराणाम् ॥  
चित्तं विरालम्बनमेव मन्ये  
प्रमेयसिद्धौ प्रथमावतारम् ।  
तन्मार्गलाभे सति सेतुबन्ध-  
पुरप्रतिष्ठादि न विस्मयाय ॥  
तस्मात् सतामच न दूषितानि  
मतानि तान्येव तु शोधितानि ।

<sup>13</sup> अभिधा भावना चान्या तद्भोगीकृतमेव च ।  
अभिधाधामतां याते शब्दार्थालङ्कृतो मतः ।  
भावनाभाव्य एषोऽपि षडङ्गारादिगणो मतः ।  
तद्भोगीकृतरूपेण व्याप्यते सिद्धिमात्ररः ।  
इति हेमचन्द्रधृतं भट्टनायककृतद्योतकद्वयम् ।



पूर्वप्रतिष्ठापितयोजनासु

मूलप्रतिष्ठाफलमामनन्ति ॥

तद्बुध्यताम्—परिशुद्धतत्त्वमुक्तमेव मुनिना, न त्वपूर्वं किञ्चित् । तथा ह्याह—काव्यार्था भावयन्तीति तत् काव्यार्थो रसः । यथा हि—“रात्रौरासते तामघ्नौ प्रादाद्” इत्यादौ अर्थितादिलक्षितस्याधिकारिणः प्रतिपत्तिर्मात्रादिचिह्नत् (?) परोचितात् प्रथमप्रवृत्तादनन्तरमाधिकैवोपात्तकालतिरस्कृतेणैव आस्ते । प्रददानौत्यादिरूपा संक्रमणादि-स्वभावा । यथा दर्शनं प्रतिभावनादि विदुष्यद्योगादि (?) भाषाभिर्व्यवहृता प्रतिपत्ति-स्तथैव काव्यात्मकादपि शब्दादधिकारिणोऽधिकान्ति प्रतिपत्तिः । अधिकारौ चात्र विमलप्रतिभानशालिहृदयः । तस्य च ‘ग्रीवाभङ्गाभिरामम्’<sup>14</sup> इति ‘उमापि नौला-लक’<sup>15</sup> इति ‘हरस्तु किञ्चित्’<sup>16</sup> इत्यादिवाक्येभ्यो वाक्यार्थप्रतीतेरनन्तरं मानसौ-साक्षात्कारात्मिका अपहस्तितवद्वाक्योपात्तकालादिविभागात्प्रतीतिरुपजायते । तस्याश्च यो मृगपोतकादिर्भाति तस्य विशेषरूपत्वाद्भौत इति ग्राहकस्यापारमार्थिकत्वाद्भूयमेव परं देशकालाद्यनालिङ्गितम् । ततएव भौतोऽहं भौतोऽयं शत्रुर्वयस्यो मध्यस्यो वेद्यादि-प्रत्यवेभ्यो दुःखसुखादिकृतहानादिबुद्धान्तरोदयनियमवत्तया विप्रबज्जलेभ्यो विलक्षण-निर्विघ्नप्रतीतिग्राह्यं साक्षादिव हृदये निधौयमानं चक्षुषोरिव विपरिवर्तमानं भयानको रसः । तथाविधे हि भवे नात्मा तिरस्कृतो निर्विशेषत उल्लिखितः । एवं परोऽपि । ततएव न परिमितमेव साधारण्यमपि तु विततम् । व्याप्तिग्रह इव घुमाग्न्योर्भय-कम्पयोरेव वा । तदच साक्षात्कारायमागत्वपोषिका नटादिसामग्री । यस्यां वस्तुसतां काव्यार्पितानां च देशकालप्रमाचादीनां नियमहेतूनामन्योन्यसंबन्धबलादत्यन्तमपसरणे स एव च साधारण्योभावः सुतरां पुष्यति । अतएव सर्वसामाजिकानामेकधनतैव प्रतिपत्तेः सुतरां रसपरितोषाय सर्वेषामनादिवासनाचित्रौकृतचेतसां वासनासंवादात् ।

सा चाविघ्ना न विचमत्कारः, तज्जोऽपि कम्पपुलकोल्लसनादिविकारश्चमत्कारः । यथा

व्यज्ज विहरौ चमक्काइ कक्कक्क वि गं मंदरेण कलिआइं ।

चंदकलाकंदलसच्छभाइं लच्छौइं वंग्गाइं ॥

तथाहि—स पाटमिव्यतिरेकेणाच्छिन्नो भोगावेश इत्युच्यते । सुज्ञानस्याद्भुतो भोगस्पन्दा-विद्यस्य च मनःकरणं चमत्कार इति । स च साक्षात्कारस्वभावो मानसाध्यवसायो वा संकल्पो वा स्मृतिर्वा तथात्वेनास्फुरत्यस्तु । यदाह

रम्याणि वीक्ष्य मधुरांश्च निग्रम्य शब्दान्

पर्युत्सुको भवति यत्सुखितोऽपि जन्तुः ।

<sup>14</sup> अभिज्ञानशकुन्तले १ । ७

<sup>15</sup> कुमारसम्भवे ३ । ६२

<sup>16</sup> तत्रैव ३ । ६७

तच्चेतसा स्मरति नूतनबोधपूर्व

भावस्थितानि जननान्तरसौहृदानि ॥<sup>17</sup>

इत्यादि सर्वथा तावदेवा प्रतीतिरास्वादत्मा, यस्यां रतिरेव भाति । अतएव विशेषा-  
न्तरानुपहितत्वात् सा रसगोवा सती न लौकिकीति, न मिथ्या, नानिर्वाच्या, न लौकिक-  
तुल्या, न तदारोपादिरूपा । तथैव चोपचयावस्थासु देशाद्यनियन्तृणात् । अनुकारोऽप्यनु-  
भावानुगामितया करणात् । विषयसामग्र्यमपि भवतु विज्ञानवादावलम्बनात् ।

सर्वथा रसनात्मकवैतविभ्रप्रतीतियाहो भाव एव रसः । तत्र विघ्नापसारका  
विभावप्रभृतयः । तथा हि लोके सकलविभ्रविनिर्मुक्ता संवित्तिरेव चमत्कारनिर्वेश-  
रसनास्वादनभोगसमापत्तिलयविश्रान्त्यादिशब्दैरभिधोयते । विघ्नाश्चास्यां प्रतिपत्ताव-  
योग्यता संभावनाविरहो नाम, स्वगतत्वपरगतत्वनियमेन देशकालविशेषावेष्टः, निज-  
सुखादिविवशोभावः, प्रतीत्युपायवैकल्यम्, स्पृष्टत्वाभावः, अप्रधानता, संश्रययोगश्च ।  
तथाहि— संवेद्यमसंभावयमानः संवेद्ये संविदं निवेष्टयितुं न शक्नोति । का तत्र  
विश्रान्तिरिति प्रथमो विभ्रः । तदपसारणे हृदयसंवादो लोकसामान्यवस्तुविषयः ।  
अलोकसामान्येषु चेष्टितेषु अखण्डितप्रसिद्धिजनजिगाढारूढप्रत्ययप्रसरकारिप्रख्यात-  
रामादिनामधेयपरिग्रहः । अतएव निःसामान्योत्कर्षोऽपि देशव्युत्पत्तिप्रयोजने नाटकादौ  
प्रख्यावस्तुविषयत्वादिनियमेन निरूपयिष्यते । न तु प्रहसनादेव(?) तत्र स्वावसर एव  
वक्ष्याम इत्यास्तां तावत् ।

सैकगतानां च सुखदुःखसंविदामास्वादे यथासंभवं तदप्रगमभौरुतया वा तत्परि-  
रक्षाव्यतया वा तत्सदृशान्निर्गोषया वा तत्प्लिहासया वा तत्प्रचिख्यापयिषया वा  
तद्रूपनेच्छया वा प्रकारान्तरेण वा संवेदनान्तरसमुद्भूत एव परमो विभ्रः । परगतत्व-  
नियमभाजामपि सुखदुःखानां संवेदने नियमेन स्वात्मनि सुखदुःखमोहमाभ्यस्वादि-  
संविदन्तरोद्भूतमसंभावनादवश्यंभावो विभ्रः । तदपकारणे “कार्यो नातिप्रसंगोऽचे”त्यादिना  
पूर्वरङ्गानिगूहनेन प्रस्तावनालोकनेन च यो नटरूपताधिगमस्तत्पुनःसरः प्रतिशौर्यकादिना  
तत्प्रच्छादनप्रकारोऽभ्युपायः । अलौकिकभाषादिभेदलास्याङ्गरङ्गपौटमण्डपगतकक्षादि-  
परिग्रहनाशधर्मसहितः । तस्मिन् हि तस्यैवात्रैव एतस्यैव च सुखदुःखं चेति न भवति,  
प्रतीतिस्वरूपस्य निजवाङ्मूपात्तरस्य चारोपितस्य प्रतिभासंधिविश्रान्तिवैकल्येन स्वरूपे  
विश्रान्त्यभावात् । सत्यम्, तदीयरूपनिजवमात्र एव पर्यवसानात् । तथाह्यासौनपाश्व-  
पुष्पगण्डिकादि<sup>18</sup> लोके न दृष्टम् । न च तत्र किंचित्कथंचित्संभाष्यत्वादिति स एव सर्वो

<sup>17</sup> अभिज्ञानशकुन्तले ५ । १०४ । ‘भावस्मिरानि’ इति प्रविजः पाठः ।

<sup>18</sup> भरतनाट्यशास्त्रे १८ । १७० ; दशकपके ३ । ४७-४८ ; सङ्कितदर्पणे ६ । ९१९ ।





सर्वोऽपि हसति शोचति परनिन्दामाद्रियते, स्वल्पसुभाषितत्वेन च सर्वत्र विस्मयते ।  
 रत्नाद्यङ्कतया तु एमर्थोपयोगित्वमपि स्यादेषाम् । एतद्गुणप्रधानभावकृत एव च  
 दशरूपकादिभेद इति वक्ष्यामः । स्यादित्वं चैतावतामेव । अतएव हि चन्तुरियतौभिः  
 संविद्धिः परौतो भवति । तथा हि— “दुःखसंश्लेषविद्वेषौ सुखास्वादनसादरः” इति  
 न्यायेन सर्वो रिरंसया व्याप्तः । स्वात्मन्युत्कर्षमानितया परमुपहसन्नभौष्टवियोग-  
 संतप्तस्तद्धेतुषु कोपपरवशोऽशक्त[तया] च ततो भौरुः, किंचिज्जिगीषुरपि जितवस्तु-  
 विषयवैमुखात्मकतयाक्रान्तः, किंचिदनभौष्टतयाभिमन्यमानस्तत्तत्कर्तव्यदर्शनसमुदित-  
 विस्मयः किंचिच्च जिह्वासुरेव जायते<sup>19</sup> । न ह्येतच्चित्तवृत्तिवासनाशून्यः प्राणौ भवति ।  
 केवलं कस्यचित्काचिदधिका चित्तवृत्तिः काचिदृणा, कस्यचिदुचितविषयनिघन्तिता  
 कस्यचिदन्यथा । तत्काचिदेव एमर्थोपयोगिनौत्पदेष्या । तद्विभावकृतस्योत्तमप्रकृत्यादि-  
 व्यवहारः ।

चे पुनरमो ग्लानिप्रकृताप्रभृतयश्चित्तवृत्तिविशेषास्ते समुचितविभावाज्जगन्मध्येऽपि न  
 भवन्त्येव । तथा हि— रसायनमुपयुक्तवतो मुनेर्ग्लान्यालस्यश्रमप्रभृतयो नोत्तिष्ठन्ति ।  
 यस्यापि वा भवन्ति विभावबलात्तस्यापि हेतुप्रज्ञवे क्षीयमाणाः संस्कारशेषतान्नावावश्य-  
 मनुवप्नन्ति । उत्साहादयस्तु संपादितस्वकर्तव्यतया प्रज्ञौनकल्या अपि संस्कारशेषतान्नाति-  
 वर्तन्ते, कर्तव्यान्तरविषयस्योत्साहादेरखण्डनात् । यथा पतञ्जलिः— “न हि चेन्न एकस्यां  
 स्त्रियां रक्तं इत्यन्यासु विरक्तः” इत्यादि । तस्मात्स्थायिरूपचित्तवृत्तिसूत्रस्यूता एवामौ  
 व्यभिचारिणः । स्वात्मानमुदयास्तमयवैचित्र्यशतसहस्रधर्माणां प्रतिलभमाना रक्तनौलादि-  
 सूत्रस्यूतविरलभावो..... भगासंभावितभङ्गौसहस्रगर्भस्फटिककाचाभ्रपद्मरागमरकतमहा-  
 नौलादिमयगोलकादिवत्तस्मिन् सूत्रे संस्कारवैचित्र्यमभिनिवेशयन्तोऽपि तत्सूत्रकृतमुपकार-  
 संदर्भे विभुतमः(?) खयं च विचित्रार्थस्यायिसूत्रं विचित्रयन्तोऽन्तरान्तरा मुद्धमपि  
 स्यायिसूत्रं प्रतिभासावकाशमुपहयन्तोऽपि पूर्वापरव्यभिचारिरत्नच्छायाशबलमानमवश्य-  
 मानयन्तः प्रतिभासन्त इति व्यभिचारिण उच्यन्ते । तथा हि— ग्लानोऽयमित्युक्ते कुत इति  
 हेतुप्रश्ने स्यायितास्य सूच्यते, न तु राम उत्साहशक्तिमानित्यत्र हेतुप्रश्नमाजः । अतएव  
 विभावास्तच्छोद्धोषकाः सन्तः स्वरूपपरिप्लवकं विदधाना इत्युत्साहादेरुचितानुचितत्वमाज-  
 मावहन्ति । न तु तदभावे सर्वथैव ते निरुपाख्याः, वासनात्मना सर्वजन्तूनां तन्मयत्वे-

<sup>19</sup> “स्वात्मन्युत्कर्षमानितया परमुपहसति । उत्कर्षापायशङ्कया शोचति । अपायं प्रति क्रुध्यति ।  
 अपायहेतुपरिहारे समुत्पद्यते । विनिपातादिभेति । किंचिदयुक्ततयाभिमन्यमानो जुगुप्सते । ततश्च  
 परकर्तव्यवैचित्र्यदर्शनाद्विस्मयते । किंचिज्जिह्वासुखं वैराग्यान्ममं भजते ” इत्येवं हिमचन्द्रेनोपन्यसाम्  
 ( पः ८३ ) ।



नोक्तत्वात् । व्यभिचारिणां तु स्वविभावाभावे नामापि नास्तीति वितनिश्चये चैतद्यथायोगं  
व्याख्यावसरे । एवमप्रधानत्वनिरासः । स्थायिनिरूपणायाः स्थायिभावात्तत्त्वमित्यनया  
सामान्यलक्षणशेषभूतया विशेषलक्षणनिष्ठया च कृतः ।

तत्रानुभावानां विभावानां व्यभिचारिणां च एतच्छब्दो स्थायिनियमो नास्ति, वाय्यादे-  
रानन्दातिरोगादिजत्वदर्शनात्, व्याघ्रादेश्च क्रोधभयादिहेतुत्वात्, भ्रमचिन्तादेस्तदाह-  
भयाद्यनेकसहचरत्वालोकनात् । सामयौ वा तु न व्यभिचारिणौ । तथा हि—  
बन्धुविनाशो यत्र विभावः परिदेविताश्रुपातादिस्त्वनुभावश्चिन्तादेन्यादिश्च व्यभिचारौ,  
सोऽवश्यं श्लोक एवेत्येवं संशयोदयशङ्कात्मकविघ्नप्रमनाय संयोग उपात्तः । तत्र  
लोकव्यवहारे कार्यकारणसहचारात्मकलिकुदर्शने स्थाव्यात्मपरचित्तवृत्त्यनुमानाभ्यासपाट-  
वादधुना तैरेवोद्यानकटाक्षदृष्टादिभौतिकीं कारणात्वादभुवमतिक्रान्तेर्विभावनानु-  
भवसमुपपन्नकत्वप्राणैरत एवालौकिकविभावादित्यपदेशभाग्भिः प्राच्यकारणादिरूप-  
संस्कारोपजीवनाख्यापनाय विभावादिनामधेयव्यपदेश्यैर्भावाध्यायेऽपि वक्ष्यमाणस्वरूप-  
भेदेर्गुणप्रधानतापर्यायेण सामाजिकधियि सन्वययोगसंबन्धमैकाग्र्यं वासादितवद्भिर-  
लौकिकनिर्विघ्नसंवेदनात्मकचर्वणागोचरतां नीतोऽर्थचर्यमाणैकसारो न तु सिद्धस्वभावस्ता-  
त्कालिक एव, न तु चर्वणातिरिक्तकालावलम्बौ स्थायिविलक्षण एव रसः ।

ननु शङ्कादिभिरभ्यधोयत— स्थाय्येव विभावादित्ययारभ्यमाणत्वात् इति उच्यते ।  
इत्येवं हि लौकिकेऽपि किं न रसः । असतोऽपि हि यत्र रसनौयता स्यात्तत्र वस्तुमतः  
कथं न भविष्यति । तेन स्थायिप्रतीतिरनुमितिरूपाप्राप्ता न रसः । अतएव सूत्रे  
स्थायिग्रहणं न कृतम् । तत्प्रत्युत शल्यभूतं स्यात् । केवलमौचित्यादेवमुच्यते— स्थायौ  
रसौभूत इति । औचित्यं तु तत्स्थायिगतत्वेन कारणादितया प्रसिद्धानामधुना चर्वणोप-  
योगितया विभावादित्वादिलम्बनात् । तथा हि— लौकिकचित्तवृत्त्यनुमाने का रसता ।  
तेनलौकिकचमत्कारात्मा रसास्वादः स्मृत्यनुमानलौकिकसंवेदनविलक्षण एव । तथा हि  
लौकिकेनानुमानेन संस्कृतः प्रमदादिर्न ताटस्थेन प्रतिपद्यते, अपि तु हृदयसंवादात्मक-  
सहृदयत्ववलात्पूणीभविष्यद्गतास्वादाङ्गुरौभावेनानुमानस्मृत्यादिसोपानमारुह्येव तन्मयी-  
भावोचितचर्वणाप्रागतया । न च सा चर्वणा प्रार्थ्यमानान्तराद्येनाधुना स्मृतिः स्यात् । न  
चात्र लौकिकप्रत्यक्षादिप्रमाणव्यापारः । किं चालौकिकविभावादिसंयोगेन बलोपनतैवेयं  
चर्वणा । सा च प्रत्यक्षानुमानागमोपमानादिलौकिकप्रमाणजनितरत्वाद्यवबोधतस्तथा-  
योगिप्रत्यक्षजनितपरसंवित्तिज्ञानात् सकलवैषयिकोपरागशून्यशुद्धपरयोगितस्मानन्दैक-  
रसनानुभावाच्च विशिष्यते । एतासां यथायोगमर्जनादिविघ्नान्तरोदयान्ताटस्थ्यास्तुटत्वं

विषयावेश्ववैवश्यं च सौन्दर्यविरहात् । अत्र तु स्वात्मैकगतत्वनियमासंभवात्स्वानु-  
प्रवेशात्परगतत्वनियमाभावात्तद्विभावादिसाधारण्यसंप्रबुद्धोचितनिजख्यादिवासनावेगव-  
शाच्च न विभ्रान्तरादीनां संभव इत्यवोचमवज्जुषः । अतएव विभावादयो न निष्पत्तिहेतवो  
रसस्य, तद्बोधोपागमेऽपि रससंभवात् । नापि ज्ञप्तिहेतवो येन प्रमाणमध्ये पतेयुः,  
सिद्धस्य कस्यचित्प्रमेयभूतस्य रसस्याभावात् । किं तर्ह्येतद्विभावादय इति, अलौकिक  
एवायं चर्चणोपयोगौ विभावादित्यवहारः । कान्यचेत्थं दृष्टमिति चेद्भूषणमेतदस्मा-  
कमलौकिकत्वसिद्धेः । पागकरसास्वादोऽपि किं गुडमरिचादिषु दृष्ट इति समानमेतत् ।

नन्वेवं रसोऽप्रमेयः स्यात्, एवं युक्तं भवितुमर्हति—रस्यतैकप्राणो ह्यसौ, न  
प्रमेयादिस्वभावः । तर्हि सूत्रे निष्पत्तिरिति कथम् ? नेयं रसस्य, अपि तु तद्विषयरस-  
नायाः । तन्निष्पत्त्या तु यदि तदेकायत्तज्जोवितस्य रसस्य निष्पत्तिरुच्यते तेन न क्वपिदत्र  
दोषः । सा च रसना न प्रमाणव्यापारो न कारकव्यापारः । स्वयं तु नाप्रामाणिका  
स्वसंवेदनसिद्धत्वात् । रसना बोधरूपैव किं तु बोधान्तरेभ्यो विलक्षणीव, उपायानां  
विभावादीनां लौकिकवैलक्षण्यात् । तेन विभावादिसंयोगादसना यतो निष्पद्यते  
ततस्तथाविधरसनागोचरो लौकिकोत्तरोऽर्थो रस इति तात्पर्यम् । सूत्रस्यायमत्र  
संक्षेपः—मुकुटप्रतिग्रहीर्धकादिना तावन्नटबुद्धिराच्छाद्यते । ग्राहप्राक्तनसंविद्वेत्काराच्च  
काव्यबलादानौयमानापि न तत्र रामधौर्विश्राम्यति । अतएवोभयदेशकालव्यागः ।  
रोमाञ्चादयश्च भूयसा रतिप्रतीतिकारितया दृष्टास्तत्रापि लौकिकाः देशकालानियमेन  
रतिं गमयन्ति । यस्यां स्वात्मापि तदासनावत्त्वादनुप्रविष्टः । अतएव न तटस्थतया  
रत्यवगमः । न च नियतकारणतया, येनार्जनाभिषङ्गादिसंभावना । न च नियत-  
परात्मैकगतया, येन दुःखद्वेषाद्युदयः । तेन साधारणीभूता संतानवृत्तेरेकस्या एव  
वा संविदो गोचरोभूता रतिः शृङ्गारः । साधारणीभावना च विभावादिभिरिति ।

तत्र विभावप्राधान्यं [ यथा ]—

केलौकन्दलितस्य विभ्रममधो धुर्यं वपुस्ते दृष्टौ

भङ्गोभङ्गुरकासकार्मुकमिदं भ्रूनर्मकर्मक्रमः ।

आपातेऽपि विकारकारणमहो वक्ताम्बुजन्मासवः

सत्वं सुन्दरि वेधसस्त्रिजगतीसारं त्वमेका कृतिः ॥<sup>80</sup>

अत्र च विभावकृतं सौन्दर्यं प्राधान्येन भाति । तदनुगतत्वेन केलौविभ्रमभङ्गुरनर्मव-  
चोमहिम्ना चानुभाववर्गो भङ्गिक्रमविकारादिषुन्दवलाच्च व्यभिचारिवर्गः प्रतिभातीत्यत  
एव नास्फुटलाशङ्का च रत्यास्तादमये शृङ्गारे ।



विधेयानुभावप्राधान्यं— यथा सुद्धसारस्वतप्रवाहपवित्रसकलवाङ्मयमहागर्वपूर्ण-  
भावसंपादनद्विजराजस्येन्द्रराजस्य

“यद्विश्रम्य विलोकितेषु वज्रशो निःस्येमनौ लोचने  
यद्वाचाणि दद्विजति प्रतिदिनं जूनाञ्जिनौनालवत् ।  
दूर्वाकाण्डविडम्बकश्च निविडो यत्पाण्डिमा गण्डयोः  
कृष्णे यूनि सयौवनासु वनितास्त्रेभैव वेद्यस्थितिः ॥

अत्र विश्रम्येति वज्रश इति प्रतिदिनमिति च पदसमर्पिता व्यभिचारिणः कृष्ण इति  
पदार्पितश्च विभावो गुणत्वेन प्रतिभासते । विश्रान्तिलक्षणस्तम्भविलोकनवैचित्र्यगात्र-  
तानवतारतम्यपुलकवैवर्ध्यप्रभृतितत्त्वगुभावसंचयः ।

व्यभिचारिणां तु प्राधान्यं यद्विभावानुभावप्राधान्यकृतं तच्चाद्यं यथा, महाकवेः  
कलशकस्य

आत्तमात्तमधिकान्तमुद्धितं  
कातरा शफरशङ्खिनौ जहौ ।  
अञ्जलौ जलमधोरलोचना  
लोचनप्रतिश्ररौरलाङ्कितम् ॥<sup>22</sup>

इत्यत्र सुकुमारप्रमदाजनभुषणभूतस्य व्यभिचारिवर्गस्य वितर्कवासशङ्कादेः प्राधान्यम् ।  
तद्विभावानां प्राधान्यादिसौन्दर्यातिशयकृतादात्तमित्याद्यर्पितानुभावस्तु तदनुयायी । एवं  
द्वयप्राधान्ये चोदाहार्यम्, किंतु समप्राधान्य एव रसास्वादस्योत्कर्षः । तच्च प्रबन्ध एव  
भवति, वस्तुतस्तु दशरूपक एव । यदाह वामनः— “सन्दर्भेषु दशरूपकं श्रेयः”<sup>23</sup>  
तद्वि चित्रं चित्रपटवद्विशेषसाकल्यात्” इति । तद्वपसमपेक्षया तु प्रबन्धे भाषावेश-  
प्रवृत्त्यौचित्यादिकल्पनात् । तद्वपजौवनेन मुक्तके । तथा च तत्र सङ्ख्येयाः पूर्वापरमुचितं  
परिकल्प्य ईदृगत्र वक्तास्मिन्नवसर इत्यादि वज्रतरं पीठबन्धरूपं विदधते । तेन ये  
काव्याभ्यासप्राप्तनपुण्यादिहेतुबलादिति सङ्ख्येयाः, तेषां परिमितविभावाद्युन्मीलनेऽपि  
परिस्फुट एव साक्षात्कारकल्पनः काव्यार्थः स्फुरति । अतएव तेषां काव्यमेव प्रतीत्युत्पत्ति-  
कृत्, अनपेक्षितनाश्चमपि । तेषां तु नाश्वं “निपतितास्फुरिताः शशिरश्मयः” इति न्यायेन  
सुतरां निर्मलौकरणम् । अङ्खदयानां च तदेव निर्मल्याधायि, यत्र पतिता गौतवाद्य-  
गणिकादयो न व्यसनितायै पर्यवस्यन्ति नाश्वोपलक्षणात् । तत्र च नाटो(?)ध्यायिनामिव

<sup>21</sup> श्लोकोऽयं भट्टेन्द्रराजस्य ध्वन्यालोकलोचनेऽप्युदाहृतः ।

<sup>22</sup> हेमचन्द्रकाव्यानुशासनहर्षौ नामरहितोऽयं श्लोक उदाहृतः ।

<sup>23</sup> काव्यालंकाररत्ने १ । ४ । ५०-५१

इदं ध्यानपदम्, न हि तत्रायमेव सिन्दूरमयो वासुदेवः स्मरणीयप्रतिपत्तिः, अपि तु तदुपायद्वारेणातिस्कृटीभूतसंकल्पगोचरो देवताविशेषो ध्यायिनां फलकृत् । तद्वन्नटप्रक्रिया नाद्योपलक्ष्यादितातिस्कृटाध्यवसायविषयितो नियतदेशकालाद्यस्पृष्टनूतन(?) इदं फलमिति विधिस्थानौयोऽर्थो व्युत्पत्तिविमतरतियुते(?) दृष्टान्यनियमादौ चित्तवृत्त्यादौ वा न बाधकोदयः ।





## HISTORY OF THE RĀTHORS.

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The Rāthor tribe claims a high antiquity for itself. As early as the middle of the third century B.C., during the time of Aśoka, his inscriptions mention the Rāṣṭikas. It appears that in his time the modern Rāthor tribe was known as Rāṣṭikas.

Of the numerous inscriptions of Aśoka, discovered in all parts of India, those at Jūnāgaḍh, Mānsērā and Śāhabāzgaḍhi only contain reference to the Rāṣṭikas. In the Fifth Rock Edict of Jūnāgaḍh, the Rāṣṭikas are mentioned along with other races, such as, the Yavanas, the Kāmbojas, the Gāndhāras and the Pētenikas.

“धर्माय तस्य च योन-कांबोज-गंधारानं राष्ट्रिक-पेटेनिकानं ये चापि अन्ये अपराता ।”<sup>1</sup>

Likewise, the edicts at Mānsērā<sup>2</sup> and the Śāhabāzgaḍhi also mention the Rāṣṭikas, from which it is clear that at that period the Rāṣṭrakūṭa<sup>3</sup> tribe abounded in large numbers in those places and was regarded as an important and brave one.

It is from ‘Rāṣṭika’ that the apabhrāṃśa term Raṭṭa was derived ; the latter, again, in the hands of learned Saṃskṛit writers took the form of Raṣṭra ; and the important members of this tribe were thenceforward known as the Rāṣṭrakūṭas. Traces of Rāṣṭrakūṭa principalities from early times are met with both in Southern as well as in Northern India. But that in the Deccan acquired so much strength after it had conquered the Chālukyas, that a large part of India passed into its hands within a short interval. Its possessions then extended from the Adams Bridge, the farthest limit in the south, to Nepāl in the north.

<sup>1</sup> “संस्कृतम्-धर्माय तस्य च यवनकाम्बोजगान्धारानां राष्ट्रिकपेटेनिकानां ये चाप्यन्ये अपराताः ।”  
*Bhāvanagar Inscriptions*, p. 203.

<sup>2</sup> Near Baluchistān.

<sup>3</sup> Words like कूट, शिखर, तिलक, मुकुट, मारुत, etc., indicate superiority.



and from Guzerāt and Mālwa in the west to the Central Provinces, Behār, Bengal and the Himālayas in the east.

Inscriptions of the Rāṣṭrakūṭas have been traced both in the Northern as well as Southern India; and, according to Dr. Fleet, the Rāṣṭrakūṭas of the south migrated there from the north. This conjecture seems reasonable in so far as the Aśoka edicts containing the reference to the Rāṣṭikas have been found at Jūnāgaḍh, Mānsērā and Shahabāzgaḍhi, places situated in or contiguous to the North-Western parts of India.

Although inscriptions relating to several Rāṣṭrakūṭa families in Northern India have been traced out, they do not enable us to construct a connected and systematic history of those families like the Rāṣṭrakūṭas of the south—save and except the Rāṭhors (Gahaḍawālas) of Kanouj.

Copperplates of Abhimanyu, Nannarāja and Nandarāja, (all belonging to the Rāṣṭrakūṭa tribe), discovered in Northern India, are in point of time earlier than any inscription, so far discovered, relating to the Rāṣṭrakūṭas of the South. The copperplate of Abhimanyu was found at Ūṇḍiskavāṭikā and has been published by Dr. Bhāu Dāji.<sup>4</sup> Though it contains no date, Dr. Bhagavānlāl Indrajī ascribes it to the fifth century A.D.<sup>5</sup> Dr. Fleet however refers it to the seventh century<sup>6</sup> and in support of his conjecture says that its palaeography tallies with the Vallabhi plates. This copperplate contains the following four names:—

1. Mānāṅka.
2. Devarāja.
3. Bhavishya.
4. Abhimanyu.

Two other inscriptions of the Rāṣṭrakūṭas have been found at Multai, in the Beṭūl pargannah, Central Provinces. One of them referring to Nanparāja, Śaka Saṃvat 553<sup>†</sup> (631 A.D.), discovered at Tivarakhed, contains the following four names:—

1. Durgarāja.
2. Govindarāja.
3. Śwāmikarāja.
4. Nannarāja.

<sup>4</sup> *J.B.A.S.* Vol. XVI, p. 90.

<sup>5</sup> *Ibid.*, footnote No. 4.

<sup>6</sup> Kielhorn, *Northern List*, No. 607.

<sup>†</sup> *Ep. Ind.*, Vol. II, pp. 276.

The second inscription refers to Nannarāja and the Śaka year 631<sup>8</sup> (709 A.D.). This also supplies us with four names :—

1. Durgarāja.
2. Govindarāja.
3. Swāmikarāja.
4. Nandarāja.

It will be found that the first three names in the above two inscriptions are the same. The fourth name only is different ; it is Nannarāja in the first and Nandarāja in the second inscription. It should also be noted that Nannarāja is spoken of as the son of Swāmikarāja in the first, while in the second inscription Swāmikarāja's son is said to be Nandarāja. It is clear therefore that Nandarāja was the younger brother of Nannarāja and it is highly probable that after Swāmikarāja, Nannarāja ascended the throne and he was succeeded by his younger brother Nandarāja.

A fourth and later inscription of this tribe referring to the time of Parabala of Vikrama Samvat 917<sup>9</sup> has been found at Paṭhāri in the Bhopāl State. It contains three names :—

1. Jejjaṭa.<sup>10</sup>
2. Karkarāja.
3. Parabala.

Parabala's daughter Raṇṇādevī was married to Dharmapāla<sup>11</sup> of the Pāla dynasty of Gauḍa. Verse 14 of this inscription informs us that Parabala defeated Nāgāvaloka who appears to be Nāgabhaṭa, son of the Pratihāra king, Vatsarāja. An inscription<sup>12</sup> of Nāgabhaṭa has been traced at the village of Buchkalā in the pargannah of Bilādā, Mārwar. It bears the date of Samvat 872 and is thus close to the time of Parabala.

A fifth and still later inscription<sup>13</sup> referring to the reign of Tuṅga-dharmāvaloka and discovered at Buddh-Gayā contains the following three names :—

1. Nanna-Guṇāvaloka.
2. Kirtirāja.
3. Tuṅgadharma-avaloka.

<sup>8</sup> *Ind. Ant.*, Vol. XVIII, pp. 234.

<sup>9</sup> *Ep. Ind.*, Vol. IX, p. 248.

<sup>10</sup> Professor Kielhorn reads 'Jojja', but it is Jejjaṭa.

<sup>11</sup> *Vide* Kielhorn, *Northern List*, No. 635. <sup>12</sup> *Ep. Ind.*, Vol. IX, p. 198.

<sup>13</sup> Dr. Rājendralāl Mitra, *Buddha-Gayā*, p. 195 and Plate XI.



Tuṅga's daughter Bhāgyadevī<sup>14</sup> was married to Rājyapāla, the fifth lineal descendant of Dharmapāla of the famous Pāla dynasty of Bengal. It is this connection which clearly proves the present inscription to be later than the preceding one.

All the important Rāthor ruling families of Rājputānā trace their descent from Sīhājī who carved out an independent principality for himself in Mārwar about the middle of the thirteenth century of the Christian era. But epigraphic evidence shows that long before the establishment of a Rāthor principality by Sīhā, independent Rāthor principalities existed in Rājputānā. Close to Bijāpur, a village in the Goḍwāḍ district, Mārwar, lies a solitary Jaina temple, stuck up against the walls of which was found an inscription of 1053<sup>15</sup> which has now been deposited in the Ajmer Museum. It informs us that there was a city named Hastikunḍī ruled over by a Rāṣṭrakūṭa family. It also supplies us with the dates of the three princes of the ruling family. The genealogy as given in this inscription is :—

1. Harivarmā.
2. Vidagdharāja—V.S. 973.
3. Mammata —V.S. 996.
4. Dhavala —V.S. 1053.
5. Bālaprasāda.

Inscriptions of still another Rāṣṭrakūṭa family of Rājputānā have been discovered at Dhanop in the Koṭā State. One<sup>16</sup> of these bears the date of V.S. 1063 and supplies the following names :—

1. Bhallila (?).
  2. Dantivarmā.
- 
3. Buddharāja, Govinda.

The inscriptions and copperplate grants mentioned above have been found at various places and although of the same Rāṣṭrakūṭa tribe they refer to independent branches of it. It is therefore impossible to form any connected history or genealogy out of these disconnected materials.

Copperplates varying from 60 to 65 in number have been discovered

<sup>14</sup> Kielhorn, *Northern List*, No. 640.

<sup>15</sup> *Ep. Ind.*, Vol. X, p. 17.

<sup>16</sup> Unpublished.

dealing with the Rāthors of Kanouj alone. From these it has been possible to establish a connected account and genealogy of the Rāthors of Kanouj from the time of Yašovigraha to that of Hariśchandra; while, from an inscription in Badāun we get the genealogy of the Rāthors of Badāun from the time of Chandra, grandson of Yašovigraha, to that of Lākhaṇapāla. To this day the Rājās of Rāmpur in Etāh district claim lineal descent from Jajapāla, a descendant of Jayachandra of Kanouj; and it was Rāv Sihā, another descendant of this Jayachandra, who migrated to Mārwar and members of whose family hold many principalities in Rajputānā and Mālwa even now.

In the Kanouj plates the name of the tribe is invariably given as Gahaḍawāla, in the Badāun inscription it is Rāṣtrakūṭa and in the inscriptions of Mārwar it is either Rāṣtrakūṭa or Rāthor. Besides these variations others also occur: such as, Raṣtrauḍa, Rāṣtravar Rāṣtravarya, Raṭṭha-uḍa, Raṭha-uḍa, Raṭhaḍa and Raṭhavara. The Prākṛta version of the term Rāṣtra, was Raṭṭa, as, that of Kūṭa was Ūḍa; and the name Rāṭhaḍa was derived from the conjunction of these two Prākṛta terms.

The late Dr. V. A. Smith maintained in his books that the Gahaḍawāla dynasty of Kanouj had nothing to do with the Rāthors or Rāṣtrakūṭas, and that therefore the claim of the Gahaḍawālas to be reckoned as Rāthors lay on no sounder basis than a myth. But it will be seen from what follows that the Gahaḍawālas formed an important sept of the Rāthor tribe or clan; just as the Hāḍās, the Khichīs and the Devḍās did of the Chauhāns, or the Sisodiyās and the Āhāḍās of the Gehalots. The following facts will show clearly that the Gahaḍawālas were Rāthors:—Firstly, the Gahaḍawālas, to this day, maintain that they belong to the Rāthor clan. The Rājā of Māṇḍā, Bijāpur, in the Mirzāpur district belongs to the Gahaḍawāla sept and claims that he comes of the Rāthor clan. It is also held that he is a lineal descendant of Māṇikchandra, brother of Jayachandra of Kanouj. Secondly, it is accepted on all hands that Jayachandra of Kanouj belonged to the Rāthor clan. Thirdly, Chandavardāi, the author of *Prthivīrājarāso*, applies the epithets Rāthor and Kamaḍhaja to Jayachandra. These two terms are synonymous—the latter one being used almost always in poetry in place of the former. Fourthly, the inscription of Lākhaṇapāla of Badāun clearly says that the first Rāthor prince to conquer Pañchāladeśa was Chandra; and in the copperplate found at Chandrā-



vatī and relating to the Kanouj princes also Chandra is mentioned as the first prince who conquered Pañchāladeśa by his own arms. We quote the following from the Badāun inscription (lines 2-3):—

“प्रख्याताखिलराष्ट्रकूटकुलजन्मापालदोःपालिता ।

पञ्चालाभिधदेशभूषणकरो बोदामयूता पुरौ ॥

तत्रादितोऽभवदन्तगुणो नरेन्द्र-

चन्द्रः स्वखड्गभयमौषितवैरिवृन्दः” ॥

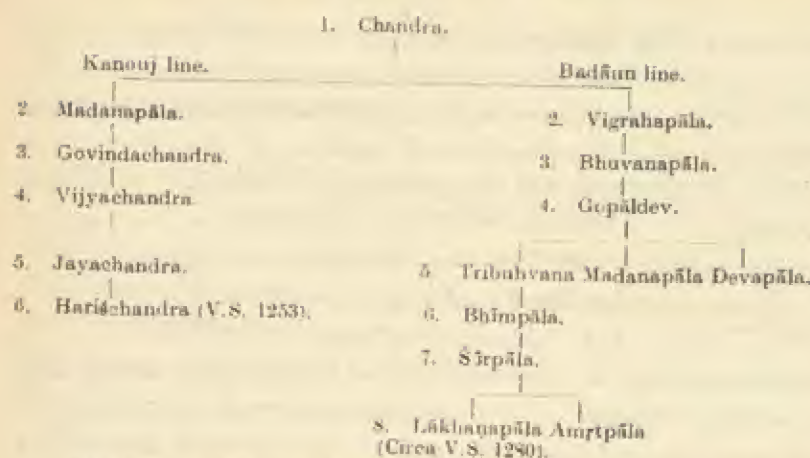
which means, “There is the city named Bodāmayūtā (Badāun), the ornament of the tract known as Pañchāla, and protected by the arms of princes of the celebrated Rāṣṭrakūṭa clan. In that city the first prince to rule was Chandra, the receptacle of all virtues, and the terrifier of his enemies by the power of his own sword.”

And in the Chandrāvati copperplate of Saṁvat 1150 also occurs the following description of Chandra (line 12):—

“चपलपञ्चालचूलचुम्बनचणचन्द्रहासः” ।

“he whose sword kissed the locks of (i.e. conquered) the fickle Pañchāla country.” It is clear therefore, that the Chandra of the Chandrāvati copperplate and that of the Badāun inscription must be one and the same individual. The Badāun inscription states in unequivocal terms that the first prince to conquer Pañchāladeśa was Chandra; and the Chandrāvati copperplate no less distinctly affirms that Chandra was the first king of Kanouj who conquered Pañchāladeśa. No doubt should therefore be entertained that these two Chandra's indicate but one and the same individual, since both the inscriptions regard Chandra to be the first conqueror of the tract referred to. Moreover, the fact that these two inscriptions refer to about the same time supports the above argument. A copperplate of Jaychandra's son, Hariśchandra, the sixth in descent from Chandra, bears the date of V.S. 1253; while the Badāun inscription of Lākhanapāla, who was eighth in descent from Chandra, refers to about 1280 V.S. The interval between these two inscriptions is only 27 years—a period which is quite possible to be covered by two generations of rulers.

The genealogy of the two branches is as follows:—



We have set forth above the conclusive proofs which show that the Chandra's are indistinguishable. Also we know that the two lines of princes which branched off from Chandra were known by two separate designations, one being called Gahaḍawāla and the other Rāthor. Now the question arises which of these two names then was the earlier and original one? We have already seen that the Gahaḍawālas claim themselves to belong to the Rāthor clan. Thus, *prima facie*, it would appear that the name Rāthor was the earlier and original one, while the Gahaḍawālas were a sept of the Rāthors. Moreover, from epigraphic evidence also we learn that while inscriptions of the Rāthors have been traced bearing very early dates, no mention of Gahaḍawālas has been found in any inscription prior to the eleventh century of the Christian era. In these circumstances we are compelled to acknowledge that the Rāthor is the original name of the clan; while the Gahaḍawāla is but a name of one of its septs or branches. It is customary to mention only the sept when it has acquired some pre-eminence in place of the clan or tribal name. Thus although the Sindhals and the Ūhaḍas are only septs of the Rāthor clan, they invariably style themselves as Sindhals and Ūhaḍas respectively, instead of as Rāthors; and only when pressed for their tribal name they would give themselves out as Rāthors. In the same way, the Gahaḍawālas and the Rainkawālas are septs of the Rāthors; only after persistent queries would they tell us that they belong to the Rāthor clan; but, on the contrary, in their correspondence and inscriptions, they do invariably proclaim themselves as Gahaḍawālas or Rainkawālas.

The Kanouj plates supply us with eight names, from Yaśovigraha



to Hariśchandra. The Chandrāvati plate of 1148 V.S. referring to the time of Chandradev says that after a long line of princes in the Solar line had ruled there arose

1. Yaśovigraha.

Yaśovigraha.

His son and successor was the celebrated Mahichandra, otherwise

2. Mahichandra. known as Mahīṭala or Mahiyala.

The third prince of the line was Chandradev, sometimes written as Chandra. Three copperplates of his time (V.S.

3. Chandradev. 1148-1150 (and 1156) have so far been discovered.

We are told therein that he was a just ruler, a crusher of his enemies and a destroyer of the arrogant. It was by his own arms that he destroyed the oppression exercised upon the people and acquired the widely-extensive country of Kanouj. His dominion extended over Kaśi (Benares), Kuśika (Kanouj), Northern Kośala (Oudh) as well as Indrasthāna (Delhi). He is said to have been always travelling over the holy places where he distributed gold equal to the weight of his own person. He also set up an image of Viṣṇu, called Ādikeśava, at Benares and conquered Pañchaladeśa.

As his earliest date is that given in the copperplate of 1148 V.S. when he had already become king; we may assume that it was some years previous to the year 1148 that he had conquered and made himself master of Kanouj.

The Basāhi copperplate of V.S. 1161 expressly mentions that he took possession of Kanouj after the death of Bhoja and Karṇa who appear to have belonged to the Paramāra and the Haihaya dynasties respectively. These two latter princes were at feud with each other. Karṇa is mentioned to have once led an attack against Bhoja and was a very powerful prince who conquered the Gauda and the Gurjara countries. It is likely that Kanouj fell into his hands at that time. After Karṇa's death disturbance arose in his kingdom which was taken advantage of by Chandra who soon usurped the throne of Kanouj.

"Nayn Pāl . . . in the year S. 526 (A.D. 470)," writes Col. Tod,<sup>17</sup> "conquered Canouj, slaying its monarch Ajipāl; from which period the race was termed Canoujea Rathore." No trace, however, of the Rathors coming into possession of Kanouj as early as V.S. 526 has been so far discovered. On the contrary, epigraphic evidence enables us to ascertain

<sup>17</sup> *Annals of Rajasthan* (Routledge), Vol. II, p. 2.

that at that period the powerful Gupta dynasty held sway over Kanouj and continued in possession of that province till V.S. 589. Later on the Maukharis came into possession of that province about V.S. 611 and later still in V.S. 663 the famous Bais dynasty acquired that principality. Foregoing account of Tod, written on the authority of a Jaina Yāṭṭi, appears to be far from reliable.

Madanapāla, otherwise known as Madanadev, is said to have defeated a large number of his enemies. From a

#### 4. Madanapāla.

copperplate, dated V.S. 1154, referring to Madanapāla but issued during the lifetime of his father, Chandradev, it is known that during the latter part of his reign Chandradev, invested his son Madanapāla with all regal powers and renounced the throne.

Nearly 40 copperplates of his reign have so far come to light, besides several gold coins. He led an expedition against

#### 5. Govindachandra.

Gauḍa and gained a victory there. By this time the Mahomedans had advanced as far as Lāhore and were even trying to penetrate further south. Govindachandra was thus compelled to take up arms against these invaders to oppose their progress. He was noted for his heroism as well as his learning. His copperplates give him the title of विविधविद्याविचारवाचस्पति to him. He was a patron of all learned men who were favoured by him in every way. His copperplates assign to him the dates V.S. 1161-V.S. 1211; but a copperplate of V.S. 1166 begins thus "In the victorious reign of Madanapāla—Mahārājaputra Govindachandradev." From this it appears that Madanapāla had invested his son with all regal powers during his lifetime. Govindachandra had three sons—Vijyachandra, Rājyapāla and Āsphotachandra. His queen, Kumaradevī, caused a temple to be constructed and handed it over to Dharma Chakra Jinaśāsana. By the royal order, his minister of peace and war Lakshmiadhara, wrote a book named *Vyavahārakālpataru*.

Vijyachandra was also known as Malladev. His queen was Chandralekhā. He was a devotee of Viṣṇu and

#### 6. Vijayachandra.

constructed several temples which were dedicated to this divinity. We know from his copperplate of V.S. 1224 that he installed his son Jayachandra into the Yuvarājaship.

Jayachandra was also known as Jaitrachandra and sometimes as

#### 7. Jayachandra.

Jayantachandra. His grandfather Govindachandra conquered the country of Daśārṇa on the day of his birth and this led to his being called Jaitrachandra. His



coronation took place in V.S. 1226. As he had a large army at his command he acquired the epithet Dalapangula.<sup>15</sup> He defeated the Chandel king Madanavarma<sup>16</sup> of Kalinjara and annexed his territories to his kingdom. An inscription of this Madanavarma bears the date of V.S. 1219.<sup>17</sup> Jayachandra was a patron of learning. The famous poet Śrī-Harṣa, the author of the great epic *Naiṣadha*,<sup>18</sup> adorned his court. This king is said to have performed the Rājasūya sacrifice in this Kali age, and it was on the occasion of this ceremony that enmity grew up between him and Prthvirāja, the Chauhāna king of Delhi and Ajmer which weakened both the contending parties and thus afforded an excellent opportunity to the Mahomedans who were steadily pressing forward. The invaders found another tempting occasion for interference as Jayachandra's mistress Sūhavadevī requested her husband to make her son Meghachandra the heir-apparent; and as this suggestion was declined by the king, Sūhavadevī sent a confidential messenger to the Mahomedans asking their aid.

Jayachandra constructed several forts. One was in the city of Kanouj itself, a second at Asai in the Etawah district and a third at Kurra on the Ganges. At the last place a severe battle took place between himself and the Mahomedans, and several of their important Amirs lay dead on the field as indicated by the remains of old tombs there.

The first attacks of the Mahomedans were defeated by Jayachandra, but in the battle which took place at Chandaval in V.S. 1250 against Shāhabuddin Ghori, he was himself defeated and while fleeing across the Ganges he was drowned. Some authorities hold that he died on the field of battle. Whatever version may be regarded as true, it is admitted on all hands that he died in that very year. With the death of Jayachandra the Hindu principalities of Northern India fell easily into the hands of the Mahomedans who established their authority on the soil of India.

<sup>15</sup> "महायमुनामोनखिनौयद्विद्वयमन्तरण रिपुमेदिनौदयितदत्तदेव्यसागरवर प्रचालयितुमस्तमना-  
नङ्गरुनि प्राप्नुगुर्विवदस्य" ।

रत्नामञ्जरीनाटिकाप्रस्तावना पृ. २.

<sup>16</sup> "अभिनवरासावतारवैमलदत्तवर्ममेदिनौदयितसायाञ्जलीकरणुकालभक्तभायमानवाञ्छददस्य"  
रत्नामञ्जरीनाटिकाप्रस्तावना पृ. २.

<sup>17</sup> Kielborn, *Northern List*, No. 142.

<sup>18</sup> At the end of every canto the poet pays his respect to the king. "तान्मूलद्वयमासनं  
च भजते यः कान्यकुञ्जरात्" ।

At Jayachandra's death Kanouj was occupied by the Mahomedans.

8. Hariśchandra  
(Vardāisena).

The Rāṭhors fled in all directions and founded independent states wherever there was an opportunity of protecting themselves against the

onrush of the invaders. On enquiry into the early history of places like Rāmpur, Khemsepur and Śamsābād, we come to learn that after the fall of Kanouj the Rāṭhors at first retired to Khoḍa (Śamsābād) and established themselves there. This is corroborated by the *Āin-i Akbarī*.<sup>42</sup> A copperplate<sup>43</sup> grant of V.S. 1253 and referring to the reign of Hariśchandra, son of Jayachandra, attributes to that prince the titles

“परमभट्टारक-महाराजाधिराज-परमेश्वर-परमसाहेब-अख्यपतिगजपतिनरपतिराजचयाधिपति-विविधविद्याविचारवाचस्पति” like those of his father. Moreover we know that he made a gift of some villages to Brahmans. There is no reason to doubt that Hariśchandra was an independent prince. The early history of Rāmpur and the adjacent places shows us that Hariśchandra's kingdom extended as far as Khoḍa (modern Śamsābād) a district which his father, Jayachandra, acquired after defeating the Bhors. The principality of Khoḍa was ruled by the Rāṭhors from 1251 to 1270. In the following year, 1271, Śamsuddin Altamaś sent an expedition against Khoḍa and drove the Rāṭhors from that place and its name was now changed into Śamsābād after himself. The Mahomedan conquerer also set up a governor of his own at that place. Driven out of their homes, the Rāṭhors fled in all directions and established themselves wherever they found a refuge. The descendants of Jajapāla, son of Jayachandra, at this time, fled to Uset in the Badāun district where a branch of the Rāṣtrakūṭas had been ruling. Soon however about V.S. 1280, Mahomedans attacked that place so that the Rāṭhors retired to Vilasāḍa. Later on, Rājā Rāmasahāya settled down at Rāmpur. His descendants in still later times divided themselves off into two main branches—the scions of which at present are the Rājās of Rāmpur in the Etāh district and the Rāvs of Khemsepur in the Furrukhabād district. Besides these, there are still other families in that place.

The descendants of Hariśchandra (Vardāisena) retired in the first place to Furrukhabād from Khoḍa and settled at Mahui. A fortress was constructed on the river Kali; and, from that place they went to Mār-wār. Mr. Kālirāya<sup>44</sup> states in his history of Fatehgaḍh that the name of

<sup>42</sup> Blochmann's edition, Vol. II, p. 271.

<sup>43</sup> *Ep. Ind.*, Vol. X, p. 95.

<sup>44</sup> *Fatehgaḍh-nāmā*, *passim*.



Hariśchandra is changed into Harsu, while in the history of Rāmpur and other places it is transformed into Prabhasta, and in the history of Mār-wār it becomes Vardāisena. The following lists will make the point clearer.

Kanauj. Copperplate.	<i>Fatthgaṭh- nāma.</i>	Rāmpur. history	Jayachandra.	Jayachandra.	Khemsapur. history	Jayachandra.	Mār-wār Chronicles.	Jayachandra.
Jayachandra	Jayachandra.	Jayachandra.	Jayachandra.	Jayachandra.	Jayachandra.	Jayachandra.	Jayachandra.	Jayachandra.
Hariśchandra.	Harsu.	Prabhasta.	Jajapāla.	Prabhasta.	Jajapāla.	Prabhasta.	Jajapāla.	Vardāisena.
	Setarāma.					Setarāma.		Setarāma.
	Sihā.	Sihā.				Sihā.		Sihā.

It will be seen from the above that Vardāisena, Prabhasta, Harsu and Hariśchandra refer to but one and the same person. Occasionally in the inscriptions two or three names of the same person are given. Of the above names Harsu is but a variant form of Hariśchandra, while the others too may be regarded as indicative of the same person. All our authorities maintain that Sihā who went over to Mār-wār was a descendant of Hariśchandra. The inscription<sup>25</sup> of V.S. 1645 of Rāi-simhaji of Bikāner speaks of Sihā as the great-grandson of Jayachandra. The *Āin-i Akbari*<sup>26</sup> holds Sihā to be a nephew of Jayachandra; while Col. Tod describes Sihā in different places as his nephew,<sup>27</sup> his son,<sup>28</sup> or his grandson.<sup>29</sup> Whatever may be the relationship, every version declares Sihā to be a lineal descendant of Hariśchandra and Jayachandra. In truth, Sihāji was the great-grandson of Jayachandra and his descendants are styled Kanoujiā Rathors.

In an inscription of Sihā dated V.S. 1330,<sup>30</sup> Setarāma<sup>31</sup> is held to be the father of Sihā and as the epithet 'prince' is appended to Setarāma's name, it is apparent

<sup>25</sup> Unpublished. "तथादिजयचन्द्राभुजयचन्द्रकनोभवत् ।  
वरदायीसिननामा तस्यपुत्रोत्तुलविक्रमः ।  
तदाकञ्जः सौतरामो रामभक्तिपरायणः ।  
सौतरामस्य तनयो वपचक्रशिरोमणिः ।  
राजा सोह इति श्रुतः शौर्यवीर्यसमन्विनः ॥"

<sup>26</sup> *Āin-i Akbari* (translated by Blochmann and Jarrett), Vol. II, p. 191.

<sup>27</sup> *Annals*, Vol. II, p. 2.

<sup>28</sup> *Ibid.*, Vol. I, p. 78.

<sup>29</sup> *Ibid.*, Vol. II, p. 9.

<sup>30</sup> *Ind. Anc.*, Vol. XL, p. 181.

<sup>31</sup> Col. Tod (Vol. II, p. 9) is of opinion that Setarāma is the brother of Sihā and adds that Sihā fought a battle with Lākṣhā Phūlāni in which he was killed. But nowhere in the bardic chronicles (Khyātas) is Setarāma described as Sihā's brother, nor is there any mention of his having been killed in battle. Setarāma was not the brother, but the father of

that Setarāma was a younger son of Vardaisena. In the U.P. the custom prevails that the reigning sovereign is known by such titles as Rājā Rāv, etc., while the younger brother obtains the title of 'prince' (कुँवर) even after the father's death.

In V.S. 1268, Śamsuddin Altamaś ascended the throne of Delhi and in 1271 led an expedition against Khoḍa

to. Rāv Sihāji.

where the descendants of Jayachandra were ruling. After a hard struggle in which Śamsuddin gained the victory, the Rāthors were driven from that place. Rāv Sihāji, or his father, passed through Modhā and reached Mahui. There, on the bank of the river Kali built a fort, the remains of which exist to this day and which look like a mound of earthwork. Even now the people of the locality point out this place as the mound of Rāv Sihā.

It is very likely that owing to a Mahomedan invasion on this place Sihāji left it and proceeded towards the west. An inscription of Rāv Sihā dated V.S. 1330 found at Bīṭhū in Mārwar enables us to say that Sihā went to Mārwar about 1300 V.S. In 1271 V.S. when Khoḍa had passed out of his hands, he proceeded to Mahui and built a fort there too, so he must have resided there for twenty-five or thirty years. It was after this that Sihā proceeded to Mārwar.

Sihāji's descendants in Mārwar are known as Kanoujiā Rāthors in accordance with their early history which, as we have just seen, shows us that they had come to Mārwar from Kanouj. An inscription of Jagmāl<sup>82</sup> II found at Nagara, dated V.S. 1686, applies the epithets Sūryavamśi and Kanoujiā Rāthor to him. A copy of a copperplate inscription<sup>83</sup> of Jodhāji has come to light which informs us that an

Sihā. The above-mentioned inscription of 1330 mentions Setarāma as the father of Sihā. His battle with Lākhā Phūlāṇi and his death therein, though based entirely on the authority of the bhāṭ chronicles are historical statements: Lākhā Phūlāṇi was a ruler of Cutch and was killed by Mūlarāja I of the Solāṅki clan, the chief of Anahilwāḍ. *Deyāsraya Mahākāvya* written by Hemachandra-Āchārya states, that Mūlarāja I with his iron spear killed Lākhā.

Mūlarāja's copperplates dating from V.S. 973 to 1005, have been found. So Lākhā must have been his contemporary, while Sihāji's inscriptions bear the date of 1330. As there is thus an interval of three centuries between Sihāji and Lākhā, so it is not possible for the latter to have killed the former.

<sup>82</sup> "सुरिजवंशी कनौजिया राठोड़ सीदा।"

<sup>83</sup> "महारावजी बीजोधाजी वचनयते तथा कनौजहुं सेवम लुंन रिमी जात रो मारखत बीजा सोड मेवा जैन बाथी सु राठोड़ वंशरा सेवम ओ हे—पहलो राठोड़ वंश रै मानाजो जो बादपयणोजो



image of his family goddess was brought to Mārwar from Kanouj. It may be said that the inscription is not in original. But a sanad,<sup>44</sup> testifying to the accuracy of this inscription, is still in possession of a Sāraswat Brahman Jayarām, a lineal descendant of Ṛṣabhdev. Jodhājī's copperplate supplies us also with this further information that when the image of the family goddess had been procured from Kanouj, Dhūhadji appointed Lumb Ṛṣi to be the priest for her worship and handed over a copperplate grant in testimony of the rights conferred upon him. Jodhājī's copperplate of 1516 V.S. was only a fresh copy of this earlier one. It is said that the tutelary goddess appeared before Dhūhadji in the form of a serpent which acquired for her the name of Nāgañechiyā. A temple dedicated to her still exists at Nāgañā in the Pachapadarā Pargannah and an image of the same divinity is also to be found in Jodhpur fort, the hereditary priests for her worship being Sāraswat Brahmans. It is still spoken of as having been made by Dhūhadji.

Sihājī was proceeding on a pilgrimage to Dwārakā after leaving Kanouj and was encamped near the sacred place Puṣkar. At that time a party of Bhīnmāl Brāhmans who had gone on a pilgrimage near Puṣkar met him there, and finding that Sihājī commanded a very strong force requested him to protect them against the Mahomedans who were always giving them trouble. Sihā promised assistance and going forthwith along with them defeated the invaders. An old verse relating to this incident says

“भौनमाल लोधी भड़ै, सौहै सेल बजाय ।

दत दोघी सत संग्रह्यौ, जो जस कदे न जाय ॥”

After he had finished his religious duties at Dwārakā, Sihā stayed for a time at Anahilwādā and then returned to Mārwar. At this time the Brāhmans of Pālī approached Sihā, who had already earned a name for himself by his bravery, and prayed for his assistance against the Meṇās, the Mīrs, the Vālisās and other freebooters of the locality

चक्रवर्तीजी पकै रावजी बोधूदुजी ने वर दीधी, ने नाम रा रूप सु दरमय दीधी—स १५१६  
रा मोगसर सुद ९. दुबो जीमुष. परवानगी राठोड़ करमजीजी. मुकाम सुववास जोधपुर. जियत पं  
चरीदास चारुदासीत. मधारावजी रा छकम सु.”

44 “मधाराजाधिराज जीजीउदैमिधजी वचनायतं मेवम जतो मदाबंध कदीम सु है राठोड़ वस री  
मेवमपणो कदीमसु दधरै है निशरी जनेरण समित १५१६ री तावापनर मुजव परवाणो कर दोनो है—  
स १५१६ रा माचा सुद ५.”

and promised to pay him one lac of rupees in case he was successful. Pālī was at this time a famous entrepot for trade. Merchandise from the western countries, such as Arabia, Persia passed through it to the eastern parts of India and vice versa. Tradition has it that there were a lac of families in this city. Sihā's help was requested by Yaśodhara, the leader of the Brāhmans who were saved from these freebooters. The Brāhmans gave him some villages wherewith he could maintain his retinue. Sihā married into the Solaṅkī family and his wife bore him three sons—Āsthāna, Sonaga and Aja. A short time later, Sihā took possession of some places from the Gohils of Kheḍ and was trying to establish himself there, when a Mahomedan invasion of Pālī took place. But Sihājī at once marched upon that place and not only drove away the invaders but followed them for some distance. An engagement took place at Bīṭhū and Sihājī was himself among the slain.<sup>28</sup> His wife, the Solaṅkīnī Pārvatī, followed him to the funeral pyre. An inscription relating to this incident dated V.S. 1330 has been traced at Bīṭhū and is now in the Mehkmā Tawārīkh of the Jodhpur darbār.

Close by a well in Pālī there is a funeral monument which tradition attributes to the memory of Sihājī. It is possible that a memorial stone was raised up in this place by his successors, in addition to the regular one built over the cremation spot at Bīṭhū in accordance with custom. This has caused the erection of two memorial monuments in memory of the same person, the one being at the place of cremation and the other at the place where he lived.

Like his father, Āsthānjī also stayed at Pālī on the revenue of lands bestowed by the Brāhmans. At this time some misunderstanding arose between the Gohil chief of Kheḍ and his minister who was a Ḍābhī Rājput. The latter came at once to Āsthānjī and proposed to raise him to the throne of Kheḍ, if the latter was willing. A plan was at once agreed upon and it was settled that should any engagement take place between the Rāthors and the Gohils, the Ḍābhīs who formed a part of the latter army would be on the left wing so that there might be no difficulty in recognising them. To this day a proverb says, "Ḍābhīs to the left and Gohils to the right." After this a pretext was sought out to stir up a quarrel.

<sup>28</sup> *Āin-i Akbarī* (transl. Blochmann and Jarrett Vol. II, p. 271) states that Sihā was killed in a battle at Śamaṇbād; but as it is contrary to what the inscription states, it cannot be believed.



Āsthānji demanded the hand of the daughter of Pratāpasimha,<sup>36</sup> the Gohil chief of Khed, in marriage but the latter refused. Āsthānji took this as a good *casus belli* and immediately marched upon Khed and a sanguinary battle took place in which Pratāpasimha died along with a large number of his Gohil followers, while others fled to Kāthiāwād. The descendants of these latter are now chiefs of Ghoghā, Dhraṅgdharā and Bhāvanagar. As a result of the battle Āsthānji became the master of Khed. An old couplet says :—

“गोहिल गलहथियेह, खेड घरा खामां मुहे ।  
आमौ अयगावेह, गल भरियो बल गंजियो ॥”

“Āsthānji won over Āsā Dābhī to his own side and with his help as well as by his own sword broke the power of the Gohils and killed them.”

Over Īder at this time ruled a Bhil chieftain, named Sāmvaliyo Sod.<sup>37</sup> Āsthānji killed him in battle and placed his brother Sonaga over that tract. The descendants of the latter are known as Īdariā Rāthors.<sup>38</sup> Aja who was the third brother of Āsthānji went with a party to Okhāmaṇḍala, near Dwārakā, and having killed the Chāwḍā chieftain of that place Bhojarāja (Tod calls him Bhikham Śāh), made himself its master. His descendants are now known as Vāḍhelā Rāthors.

Āsthānji was a strong and successful ruler. It was by his own strength that he conquered such an important principality like Khed and the elevation of his two brothers over two other places was also due to him. He died in 1348<sup>39</sup> V.S. leaving eight sons behind him, Dhūhaḍa, Dhāndhala, Chāchaka, Āsala, Haraḍaka, Khīpsā, Pohaḍa, Jopsā, who were the progenitors of twelve branches of the Rāthors. The Dhāndhala, Chāchaka, Āsala, Harḍakata, Khīpsā and Pohaḍa Rāthors were named after the six sons. Jopsā had eight sons after whom six branches were named. They were Sindhala, Ūhaḍa, Jolu, Mūlu, Rājaga and Jorāwat.

He was as powerful as his father. He conquered 140 villages and annexed them to his paternal state. In his reign  
12. Rāv Dhūhaḍji. a Sāraswat Brāhman, Luṁb Rsi, brought an

<sup>36</sup> Col. Tod names him Mahesdās.

<sup>37</sup> Col. Tod mentions that Dābhīs were ruling over Īdar at that time. Forbes in his *Rāmāṇī* states that the ruler of Īdar was Sāmvaliyo Sod.

<sup>38</sup> Col. Tod calls them Hathūndiyā Rāthors. But the name Hathūndiyā has been derived from Hastikunḍī, and an inscription of the Hastikunḍī Rāthors bears the date V S. 1935.

<sup>39</sup> This date has been supplied from the chronicle of Joṣī Śivarāja of Merta.

image of Chakreśwari, the family goddess of the Rāthors, from Kanouj<sup>40</sup> and delivered it to the custody of Dhūhadji. Chakreśwari is said to have been pleased with Dhūhadji and blessed him with a vision of hers in the shape of a snake. From this time the family goddess acquired the name of Nāganechiyā. Dhūhadji placed the image in a temple constructed near a hill, both of which exist to the present day in a village named Nāgānā. The image is still worshipped by the Nāganechiyā Rāthors and it is said that the names of both the village as well of the Rāthors who worship her have been derived from her. The Rāthors of this place regard with reverence and never cut the branches of the Nimb tree, as it is said that the goddess resided for a time in it. About four koss (eight miles) from Nāgānā lies the pargannah of Pachapadarā and sixteen miles from that village there is a village named Tīngdī given to the Brāhmins as a gift. In this village an inscription of Dhūhadji bearing the date of V.S. 1366,<sup>41</sup> has been discovered; but as most of the letters have been destroyed it is impossible to make out its purport. The date is however very important. We know that in this village a sanguinary battle took place between Dhūhadji and the Parihāras<sup>42</sup> in which the former lost his life.

Dhūhadji left seven sons: Rāyapāla, Candrapāla, Behaḍa, Pithaḍa, Khetapāla, Ūnaḍ and Jogo. The latter five became the originators of the following five septs respectively; the Behaḍa Rāthors, the Pithaḍa Rāthors, the Khetapālots, the Ūnaḍas and the Jogāwats.

He is said to have preserved the life of his subjects by distributing food in times of famine, for which he is known as the *Mahirelana*, which means that just as clouds by their showers satisfy the parched earth, in like manner he satisfied his subjects with food.

Rayapālji left thirteen sons and out of them ten branches issued:—Kelaṇa's son Koṭechā was the ancestor of the Koṭechās; Thānthī's son Fiṭaka, of the Fiṭakas; Rāndō, of the Rāndās; Dāngī, of the Dāngīs; Sūndā, of the Sūndās; Mopā, of the Mopās; Mohaṇa, of the Mohaṇās;

<sup>40</sup> Some chronicles state that the image was brought from Kalyāni in the Konkana. But Kalyāni from which this image was procured must refer to the Kalyāna Katak (Kalyāni) in Kanouj from where the Rāthors came to Mārwār. Cf. *Bom. Gaz.*, Vol. I, p. 150.

<sup>41</sup> Unpublished.

<sup>42</sup> One of the Khyātas states that the battle in question was fought against a Chāhamāna prince named Ānā.



as well as of the Mūhaṇot branch of the Jaina Oswālas; Būlā, of the Būlās; Vikramāditya, of the Vikramāyats.

He succeeded to the throne of Khed and died fighting with the Mahomedans. He left three sons of whom Bhīma

14. Rāv Kanapālājī. was very brave. In a battle which took place on the bank of the Kāka river with the Bhāṭṭīs, although he was killed, the boundary between Jaissalmer and Khed was settled once for all. An old couplet says :—

“आधौ घरती भौव, आधौ लोदरवै घणौ ।

काक नदी है सौव, राठोड़ा ने भाटियां ॥”

The river Kāka forms the boundary between the Rāthors and the Bhāṭṭīs; on one side is the kingdom of Jaissalmer while on the other rules Bhīma.

This ruler declared a tree to be immortal and ordered that no one should pluck out a leaf, a flower or a fruit from  
15. Rāv Jālaṇsī. of it. A certain Sodhā plucked a fruit of this tree; and as his orders were disobeyed Jālaṇsī marched upon the cul-pit's camp which was looted. A piece of turban cloth was taken away by the Rāv from the camp as a token of his victory. From this time the Rāthors began to wear a turban above their heads. An uncle of this prince was murdered by Hājī Malik of the Sarāi tribe and out of a revenge Jālaṇsī marched to Pālanpur and killed him. He also looted Thaṭṭā and exacted tribute from Multān. The Mahomedans took the offensive and a battle took place in consequence, which ended in the death of Jālaṇsī. He had three sons Chhāḍā, Bhākharsī and Dūngarsī.

On his death bed Jālaṇsī reminded Chhāḍojī to take from Sodhā  
16. Rāv Chhāḍojī. Durjansāl of Ūmarkoṭ the horses promised in tribute. The son carried out with a vengeance his father's dying injunction, and took four times the number agreed upon. He compelled the Bhāṭṭīs of Jaissalmer to pay a tribute to him and also to give him a daughter of theirs in marriage. On their refusal, Rāvjī marched to Jaissalmer and on a threat of plundering their city compelled the Bhāṭṭīs to accede to his terms. He left seven sons behind him and from them three branches issued: from Khokar, the Khokars; from Bānar, the Bānars; and from Sihāmal, the Sihāmalots.

He succeeded his father in V.S. 1401 and conquered the whole of Mahewā. His next victory over Sāmantasimha

17. Rāv Tiḍojī.

the Songarā Chauhān chief of Bhinmāl, enabled him to exact tribute from the Bhāṭṭis as well as the Solāṅkīs. About this time the Mahomedans fell upon Siwānā, a principality held by the Chauhāns under Sātāt and Somā who turned for help to Tiḍojī. The latter marched to the help of his nephew to Siwānā, where a very fierce battle took place in which a large number of Mahomedans lay dead on the field. Rāvji was himself slain (V.S. 1414). He left three sons, Tribhuvanasi, Kānhaḍa and Salkhā.

After the death of Tiḍojī, Tribhuvanasi ascended the throne. He had three sons, of whom, Ūḍā founded a branch called Beṭhwāsiyā Ūḍawat. After Tribhuvansai's death Kānhaḍa ruled over Mahewā. During his time the Mahomedans fell upon him and acquired his kingdom.

Salkhāji had married the daughter of the Parihāra Rāṇā Rūpḍā of Mandor. With the latter's help Salkhāji recon-  
18. Rāv Salkhāji.

quered Mahewā from the Mahomedans in 1422. About that time Tribhuvanasi's son Kānhaḍa retook Kheḍ after defeating the Mahomedans; but Mallināthji, the eldest son of Salkhāji, invited the Mahomedans of Jālor to attack Kānhaḍa who died at their hands. After a reign of eight years over Mahewā, Salkhāji died in a battle against the Mahomedans in 1430. He had four sons, Mallināthji, Jaitmālaji, Viramji, Sobhitaji.

Mallināthaji became the next ruler of Mahewā in 1431 after Salkhāji's death. He is regarded as a saint and a temple dedicated to him is now situated at Talawāḍā on the Lūni. His son Jagamālaji was a very brave warrior and brought away by force Gindoli, the daughter of the Mahomedan ruler of Guzerāt. Songs and stories relating to this incident are still to be heard in Mārwar. Eighteen branches originated from Mallināthaji, of whom ten were from Jagamāla:—Bāhaḍamerā, Vāṭāḍā, Sāgara, Thūmaliyā, Khābariyā, Ūngā, Dhāroiya, Kānāsariyā, Koṭaḍiyā and Gāgariyā from Jagmāla; Kusamaliyā from Mānḍaṇa; Āsaḍechā from Jaimā; Mahechā, Jasoliyā, Varayechā from Maṇḍalika; Gomechā from Kūmpā; Pārakarā from Jagapāla, and Phalasūṇḍiā from Mehā.

Mallināthji appointed his younger brother Jaitmālaji to be the ruler of Siwānā, while Viramaji ruled at Kheḍ. Sobhitaji drove away the Paramāras from Osiā and lived there. The descendants of Sobhita are known as Sohaḍa Rāthors. Five branches originated from Jaitmālaji,



—the Jaitmālots, the Junjhāniyās, the Rāḍadaḍās, the Sobhāwats and the Dhavēchās.

The capital of his kingdom was at Khed. A misunderstanding arose between him and Rāwal Mallināthjī owing to the following reason. The Joyās who lived in Sindh looted several articles belonging to the Emperor of Delhi and came to Mallināthjī for shelter. It happened that the Joyā chief possessed a mare which attracted the fancy of Mallināthjī; but as the former could in no way be persuaded to part with her, ill-feeling grew up between the two, and the Joyās went straight to Vīramajī at Khed for protection. Vīramjī welcomed them to his place and the latter were so much pleased with Vīramjī that they of their own accord presented him with that mare. Vīramjī refused to part with the mare, when his nephew Jagmālji—Mallināthjī's eldest son—asked for her, but fled to Māllānī desert and founded Setrāvā which was given to his son Devrāj. He himself went away to Sindh and the Joyās presented him with the district of Sahavān. But even then his erratic temperament led him into trouble. In order to have a drum of unusual size he destroyed a Palāsa tree which the Joyās held sacred. Naturally his hosts resented this act of his, and a quarrel broke out between Vīramjī and the Joyās and he was killed. Vīramjī left five sons; four of whom founded four branches of the Rāṭhōrs: Devarāj, the Devrājots; Gogā, the Gogādes, Jaisimha, the Jaisimhas; Chāhaḍḍe, the Chāhaḍḍes.

Vīramjī's son Rāv Chūṇḍājī<sup>\*\*</sup> was a powerful ruler and the principalities of the Rāṭhōrs in Mārwar grew extensive in his time. After taking possession of Mandor he conquered Nāgor, Dīḍwānā, Khāṭu, Ajmer and Sām̐bhar from the Mahomedans. After the death of Vīramajī, Māṅgaliyānī, the mother of Chūṇḍājī, came along with her sons to the Thal and resided in the house of a Chāraṇa named Alhā in the village of Kālāu. It is said that Ālhā having noticed the remarkable physiognomy of Chūṇḍājī prophesied that he would be a renowned ruler. Shortly afterwards Chūṇḍājī was appointed a Thānādār by Mallināthjī over the village of Sāloḍī. Later still, the Īndās who were a branch of the Parihāras, captured the fort of Mandor from the Mahomedans; but as they found it difficult to retain possession of the place they called in Chūṇḍājī to their help

<sup>\*\*</sup> Col. Tod places the date of his accession in 1438. Bearing in mind that Vīramjī died in 1440, it is impossible to hold that Chūṇḍājī came to the gādi in 1438.

which was accorded. The leader of the Īndās named Rāyadhaval now married his daughter to Chūṇḍājī and gave him Maṇḍor in dowry.<sup>45</sup> An old couplet refers to this incident:—

“इंदां रौ उपगार, कमधज मत भूलौ कदै ।  
चूँडो चंचरौ चाड, दियौ मंडोवर दायज ॥”

As master of Maṇḍor Chūṇḍājī was looked upon with much respect by the Rajput tribes, such as the Īndās, the Māṅgaliyās, the Āsāyachs, etc., who served under him. With the help of such a strong force, he drove away the Mahomedans from Nāgor and annexed that place. He followed up his success by the conquest of Ḍiḍwānā, Khāṭu and Sāmbhar. The tract of country known as Jāṅgal also came into his possession.

About that time a marriage between Koḍamade, the daughter of the Mohil chief Māṇikdeva of Auḍint, with Bhāṭṭī Sādūl, son of Rāṇangde; chief of Pūgal took place. But as the hand of this bride had been sought in marriage by Chūṇḍājī's son Aḍakamala and as Koḍamade had refused, he promised to take revenge for the insult cast upon his Rajput honour. With a force of 4,000 soldiers he awaited the return of Sādūl on the way. In his train was a Sāṅkhalā chief named Mehrāja, father of Harbhū who had entered into Chūṇḍājī's service after the murder of his son by Rāṇangde. While Sādūl was marching home along with his bride on the way he was stopped by Aḍakamala and his party. A sanguinary battle took place in which Sādūl lay dead on the field. His newly married wife became a Satī.<sup>46</sup> This news having reached Rāṇangde he was overwhelmed with grief at the loss of his son; and finding Aḍakamala too powerful for him, fell upon Mehrāja and killed him. Rāv Chūṇḍājī now entered into the field and killed Rāṇangde who had dared to lay hands on his vassal.

As a result of this, the Bhāṭṭīs and the Mohils who lived in Pūgal sought assistance from the ruler of Multān and brought down a force

<sup>45</sup> Col. Tod says that Chūṇḍājī put the Parihār chief to death and occupied his territories. But no corroboration of this is available.

<sup>46</sup> Col. Tod says that Lake Koḍamadesara, situated in the village of that name, in the Bikāner State, was constructed by Koḍamade. Mūhaṇṇot Nensi also supports him. But an inscription of the time of Jodhājī, dated V.S. 1516, clearly states that this lake was constructed to preserve the memory of his mother who also bore the name of Koḍamade. The similarity of the names must have led Tod and Nensi into the mistake.



under Salīm and besieged Nāgor. Some of the Rājputs in the train of Chūṇḍājī advised him to retreat, but the latter remained obdurate in his refusal; saying that as he had never before retreated in the face of the enemy so he would not do it then. But he asked his sons to leave the fort, while he himself died fighting with the enemy in 1480.

Rāv Chūṇḍājī is regarded as the founder of the village of Chūṇḍāsar in Bikāner. A temple dedicated to Chāmunda Devī and situated near village Chāvanda, about 8 koss from Jodhpur, is also said to have been constructed by him. Near that temple an inscription has been discovered bearing the date of V.S. 1451 and though it contains no name, so far at least it is clear that it refers to the construction of the temple itself. It is possible that it was built soon after the accession of Chūṇḍājī to the gādi.<sup>47</sup>

Chūṇḍājī left 14 sons all of whom were known as Rāvs. Twelve branches originated from them—the Satāvats from Satā, the Raṇadhīrots from Raṇadhīra, the Bhimots from Bhīm, the Arjunots from Arjun, the Aḍakamalots from Aḍakamala, the Pūnāwats from Pūnā, the Kānhāwats from Kānhā, the Śīvarājots, from Śīvarāja, the Lumbhāwats from Lumbhā, the Vijāwats from Vijā, the Sahasamalots from Sahasamal, the Harachandots from Harachanda.

Rāv Chūṇḍājī once said to his eldest son that he wished that the throne of Maṇḍor might pass on to Kānhā after  
 21. Rāv Raṇamalājī. him, and in accordance with his father's wish Raṇamalājī handed over the kingdom of Maṇḍor to his younger brother, himself retiring to Chitor to the court of Rāṇā<sup>48</sup> Lākhā who gave him 40 villages for his maintenance. Kānhā ruled for eleven months only.

<sup>47</sup> An unpublished copperplate of Chūṇḍājī has been traced at the village of Badālī and is dated V.S. 1478.

<sup>48</sup> An inscription of Rāṇā Lākhā has been traced at Koṭ Solāṅkiā in Gaḍwād and is dated V.S. 1475. (*J.A.S.B.*, Vol. XII (N.S.), p. 115.) The late Dr. Tessori read the date as "14[4]5." The third figure in the date was misunderstood by him, for it should be really 1475. An inscription on the Chitor Jayastambha refers to Rāṇā Kshetrasiṃha as having imprisoned Raṇamala of Idār, who had humbled the pride of the Guzerāt king. This last incident must have taken place in 1403 A.D. when the son of Muzaffar Khān imprisoned his father and ruled for a short period. (*Bom. Gaz.*, Vol. I, p. 234.) In this usurpation Raṇamala assisted Muzaffar's son and thus humbled the pride of the Guzerāt king. Moreover a copperplate of Rāṇā Lākhā is dated V.S. 1462. Thus Rāṇā Lākhā must have come to the throne of Mewār between V.S. 1460 and 1462 and the date of this inscription must be later, i.e. V.S. 1475. Col. Tod assigns the date V.S. 1439 to the accession of Lākhā, but in view of the fact that Khetā was alive in V.S. 1460 this date must be regarded as incorrect.

After his death, Chūṇḍājī's son Satā was raised to the throne, but he too reigned for a short period of 3 or 4 years. Satā's son Narabada presented Rāṇā Kumbhā with his own eye on the latter's request. Some misunderstanding arose between Satā and his younger brother Raṇadhīrjī; when the latter went to his eldest brother Raṇamala in Mewār and said to him that he had abdicated the throne in favour of Kānhā only, and so Satājī had no right to the principality. Raṇamala was impressed with this argument; and with Mokaljī's <sup>46</sup> help marched to Maṇḍor, drove away Satā and himself sat <sup>47</sup> on the throne. Shortly after with the Rāṇā's help Raṇamalajī led an expedition against Nāgor and defeating the Mahomedan army under Feroze and Mahomad annexed that state to his own.

There is an old verse which refers to Raṇamalajī in the following terms :—

“तै गंजे पौरोज डाल महिम्न गो डालै ।”

This event is also referred to in the Kumbhgaḍh Praśasti of Mahārāṇā Kumbhā, dated 1517. In the description it contains about Mokaljī it says :—

“पौरोजं समहंमदं शरशतैरापात्य यः प्रोक्तसत्-

कुन्तव्रातनिपातदोर्महदयस्त्रिस्त्यावधौइन्तिनः ॥ २२१ ॥”

“(Mokaljī) killed Feroze and Mahomad with a hundred arrows.”

This supports the proposition that with Mokaljī's help Raṇamalajī conquered Nāgor.

Raṇamalajī was of great assistance to the Rāṇās of Mewār. In 1490 V.S., Chāchā and Merā, two of the illegitimate sons of Rāṇā Khetājī, murdered Mokaljī. When this news reached Raṇamalajī he at once came to the help of Kumbhā, Mokal's son; and, having killed the murderers in their place of refuge, seated Kumbhā on the throne. The administrative affairs of Mewār were also settled by him. Thereupon the Sardārs of Mewār headed by Chāchā's son Ākā and the Paramār Mahapā with the assistance of Mokal's elder brother Chūṇḍā warned Kumbhājī to be on his guard, otherwise the throne would pass on to the Rāthors. The mind of Kumbhājī was thus poisoned and in consequence in 1495 the Rāṇā caused Raṇamala to be murdered.

<sup>46</sup> So we learn from the inscriptions.

<sup>47</sup> Col. Tod places Raṇamalajī's accession immediately after Chūṇḍājī. But as we have seen two reigns intervened between them.



Raṇamalaji's son Jodhāji<sup>41</sup> was with his father in Mewār. The news of his father's death was sent to him with the hint that he must flee for his life. With the help of 700 followers Jodhāji fled from the city, but Sisodiā Chundāji followed with a large army. All along the way skirmishes took place, so that when Jodhāji reached Mārwar there were only seven of his followers left. Jodhāji at first thought of settling down at Maṇḍor, but since he was followed by the Mahārāṇā's soldiers, he had to retire further and establish himself at Kāhunī<sup>42</sup> in the Thal. Rāṇā Kumbhā made himself master of the whole of the Mārwar, and placed Rāthor Rāghavadev, grandson of Rāv Chūṇḍā and son of Sahasamal, with the title of Rāv, upon Sojhat. At Maṇḍor and Chokḍi the Rāṇā established powerful garrisons under well-known soldiers of the State. Of these latter, were Kumbhāji's brother Sūā, Kuntala and Mānjā sons of Sisodiā Chūṇḍā, Hingolā of the Āhaḍā sept as well as Ākā the Sisodiā.

Raṇamalaji had 26 sons from whom 24 branches originated. Five from Akherāj, the Rāṇāwat branch was named after Rāṇā, the Bhadāwats from Bhadā, Akherāj's son; his grandson Kūmpā<sup>43</sup> gave his name to the Kūmpāwats; Panchain's son Jetā gave his name to the Jetāwats; Kalā became the founder of the Kalāwats; Kāndhal, of the Kāndhalots; Chāmpā, of the Chāmpāwats; Lākhā, of the Lākhāwats, Māṇḍana, of the Māṇḍanots; Rūpā, of the Rūpāwats; Ḍūngarsi, of the Ḍūngarots; Karaṇasi, of the Karaṇots; Bīrā, of the Bīrāwats; Sāṇḍā, of the Sāṇḍāwats; Maṇḍalā, of the Maṇḍalots; Aḍmal, of the Aḍmalots; Sīnghā, of the Raṇamalots; Hāpā, of the Raṇamalots; Nāthu, of the Nāthāwats and of the Harkhāwats; Bhākharsi, of the Bālās; Jagmāl of the Jagmālots; Jetmāl, of the Bhojāwats and Pātā of the Pātāwats.

Jodhāji<sup>44</sup> was a very brave and powerful prince. After he had settled himself at Kāhunī he led some attacks against Maṇḍor but all his attempts were futile.

22. Rāv Jodhāji.

On one occasion Rāvji is said to have entered into the house of a Jāt

<sup>41</sup> Col. Tod takes Jodhāji to be the eldest son of his father. But the eldest son of Raṇamalaji was Akherāj, whose descendants are still living at Bāgḍi. The latter, even to the present day, put the tilaka on the head of the heir-apparent.

<sup>42</sup> Col. Tod holds that Jodhāji fled to the Aravelli mountains, but an inscription of Jodhāji dated V.S. 1516 has been found at Koḍamadeśa in Btkāner. It appears, therefore, that Jodhāji fled in that direction, *J.A.S.B.* Vol. XIII. (N.S.) p. 217.

<sup>43</sup> Col. Tod holds Kūmpā to be the eldest son of Akherāj; but in fact he was his grandson, being the son of Mehrāj.

<sup>44</sup> Col. Tod assigns the date V.S. 1484 to Jodhāji's birth; but he was born in 1472, as his horoscope discovered recently clearly shows.

peasant and being very hungry, he requested the latter for some food. In the house there was only soup made from Bājri seeds and the wife of the peasant placed a plate of it before Jodhājī. Rāvji dipped his fingers in the soup, but as it was very hot his fingers were burnt. The Jātnī thereupon, remarked "I see you are a fool like Jodhājī." Jodhājī asked her the reason why she held him to be a fool. She replied that Jodhājī marched direct upon Mandor and this act like his placing his fingers in the hot soup only caused failure. Rāvji took the lesson to heart and in V.S. 1510 assisted by Sānkhā Harbhū,<sup>55</sup> Bhāṭṭī Jaisā and other relatives marched upon Mandor and defeating the Rāṇā's garrisons therein, annexed that territory to his own. This news having reached Rāṇā Kuṁbhā, he marched personally against Mārwar. Rāv Jodhājī prepared his army and marched with some of his followers on horses and camels, while others came in carts. The Rāṇā found that soldiers who came to meet him in carts were determined either to win or to die and thus apprehending much loss of life retreated to Mewār. Soon a large number of Rajput warriors joined Jodhājī who now fell upon Mewār to avenge his father's death. Goḍwād was plundered, and the Rāv then advanced upon Chitor. Rāṇā Kuṁbhā fled from the city; whereupon Jodhājī burnt the gates of the fort, committed some devastations in Mewār and drank his horses in the Picholā lake.

Some old sayings referring to this incident run thus :—

कृपय ।

“चीतोड़ तगा चंडाहरे किंमाड़ह परजालिया ।”

नौशानो ।

“जोधे जंगम आपरा पौहोले पाया ।”

Rāṇā Kuṁbhājī, finding how very strong his enemy was, sent his son Ūdā to Jodhājī to negotiate peace; and it was settled that the boundaries of the two kingdoms should be determined by the plant Ānval on the Udaipur side and tree of Bānval on the Mārwar side. From this time forward Jodhājī's power went on increasing. In V.S. 1515, Rāvji constructed a fortress on the hill which lay three koss from Mandor and on which lived a Jogī of the name of Chīḍiyānātha. The gate of the original fort built by Jodhājī is still known as Jodhājī's gate. On the valley below the fortress was founded the town of Jodh-

<sup>55</sup> Col. Tod finding that Rāndev and Harbhū accompanied Jodhājī, took the latter for a Rāthor. Rāndev really was a Yomāra.



pur named after himself. Close by the fort his queen Jasmāde constructed a tank named Rāṇisar.

About the year 1531, Rāv Jodhājī defeated and killed in battle the Mohil chief of Chhāpara Droṇapur now known as Bīdāvatī in modern Bīkāner and made his own son Bīdā the ruler of that place. In the same way the Sānkhalā chief Jesala, son of Bisala, who ruled over the Jāngal country, modern Bīkāner, was defeated; his territory being taken possession of by Jodhājī's son Bīkā. The latter founded the modern city of Bīkāner in 1541.

Ajmer was at that time an appenage to the kingdom of Mālwa. About 360 villages of this tract were annexed by Rāv Jodhājī who placed his sons Barsing and Dūdā over Mertā to which the above villages were added.

Jodhājī's attention was not drawn to worldly affairs alone, but spiritual affairs had much fascination for him. He went on a pilgrimage to Gayā and there induced the king of Jaunpur in whose territory Gayā lay, to remit the taxes levied upon the pilgrims who went there. Maharāṇā Rāimalla's inscription found at Ghosundi<sup>50</sup> and dated 1561 V.S. alludes to this incident which earned for its author undying fame.

Rāv Jodhājī left this world in 1545 V.S. He left 20<sup>51</sup> sons who produced 11 branches. Barsimha became the ancestor of the Barsimhots; Dūdā,<sup>52</sup> of the Meṭtiās and the Chāndāwats, Bīkā, of the Bīkāṣ; Bīdā, of the Bīdāwats; Banbīr, of the Banbīrots; Jogāś son Khangār, of the Khangārots; Karamsi, of the Karamsots; Bhārmal, of the Bhārmalots; Śīvarāj, of the Śīvarājots; and Rāypāla, of the Rāypālots.

For his sons he carved out independent principalities which he distributed among them so that they might not have an occasion to quarrel among themselves. In the latter part of his life he enjoyed complete peace, such as fell to the lot of very few Rajput rulers. His prowess, integrity, generosity and farsightedness are manifest in all his actions. From him originated the Jodhā branch of the Rāthor clan and this term exactly fits them because of their uncommon bravery.

<sup>50</sup> *J. A. S. B.*, Vol. LXVI, Pt. I, No. 2.

“दुर्गान्तर्गतद्वयया विमुक्तया ।”

<sup>51</sup> Col. Tod says that there were 14 sons only.

<sup>52</sup> Col. Tod says that Dūdā's daughter Mīrāṇbāī was married to Mahārāṇā Kuṁbhā, but Mīrāṇbāī was the daughter of Ratnasimha, Dūdā's son; and she was married to Bhojrājā, son of Rāṇā Sāngā and grandson of Kuṁbhā.

After the death of Jodhājī in V.S. 1545, his son Sātaljī<sup>59</sup> ascended the throne and reigned for three years only. He adopted his nephew Narā who founded the city of Sātalmer near Pokarap, and named it after Sātaljī. Some of the chronicles hold that Sātaljī himself was the founder of this city. His brothers, Barsinhājī and Dūdājī, who had been placed over Mertā by Jodhājī plundered the Mahomedan city of Sāmthar which brought Mallu Khān, the Subedār of Ajmer, upon them. Rāv Sātaljī came to the assistance of his brother along with Sūjājī. Mallu Khān was encamped near Pipār. As the women of this place had gone out of the village to worship the Goddess Gauri, Mallu Khān fell upon them unawares and took them prisoners. This news having reached the Rāṭhor princes, all the four brothers marched upon Mallu Khān to rescue the women<sup>60</sup> from the hands of the enemy. A battle took place at the village of Kosāṇā where the Mahomedan general Ghaḍūkā was killed and Mallu Khān saved himself by flight. Some of the annals put the name of Sariyā Khān in place of Mallu Khān. In the battle Sātaljī<sup>61</sup> was mortally wounded, and he died in the same night. Sātaljī's wife Fālām, a Bhāṭṭī, constructed a tank named Fālelāo Talāv in 1547. An inscription<sup>62</sup> of Sātaljī has been traced in Kolu, Phalodhi Pargannah, and is dated 1515. It attributes the title of Mahārāv to Jodhājī and Rāv to Sātaljī and thus proves that during the lifetime of his father Sātaljī was put in charge of the Phalodhi Pargannah.

On the death of Rāv Sātaljī his younger brother came to the throne in 1548 V.S. Sūjājī's son, Narā<sup>63</sup> had been taken in adoption by Sātaljī; but, on the death of

<sup>59</sup> Tod, *Annals* Vol. II, p. 17. Col. Tod makes Sūjājī ascend the throne after Jodhājī, and says that the occupation of the gḍi by Sātaljī appears to be a mistake as he was killed in defending Sātalmer. But all the chronicles of Mārwar relate his history as given above.

<sup>60</sup> Col. Tod says Mallu Khān seized the "Rājputānis" of Pipār. But this is a mistake. The women belonged to the lower classes, as the Rājput ladies never stir out of the harem.

<sup>61</sup> Col. Tod puts the name of Sūjā in place of Sātaljī, and says that the event occurred in V.S. 1572. But the incident took place in V.S. 1518. When Sātaljī died, Sūjājī was present in the battlefield and ascended the throne on Sātaljī's death.

<sup>62</sup> *J.A.S.B.* 1916, p. 108.

<sup>63</sup> Col. Tod (*Annals* Vol. II, p. 18) says that Narā was son of Viramdev, the fifth son of Sūjā but Narā was not the grandson of Sūjā; he was the latter's son. An inscription of Narā dated V.S., 1532 has been discovered at Phalodhi and it clearly mentions him to be a son of Sūjā. *J.A.S.B.* Vol. XII, (N.S.), p. 94.



his adopted father, Sūjāji handed over to him the Pargannahs of Pokaraṇ and Phalodhi where he ruled as Sūjāji's vassal. At that time Phalodhi contained a small population; while at Pokaraṇ, a dynasty of Rāthors known as the Pokaraṇā Rāthors and descendants of Mallināthji's grandson Hammīr<sup>64</sup> ruled independently. The chief of these Pokaraṇā Rāthors was driven away by Narā who established his rule over that Pargannah. In 1555 V.S., this dethroned chief, Khimā, with the assistance of a Rāthor soldier named Lūnkā of Bāhaḍmer took away some cattle from Narā's territory. Narā advanced to rescue his cattle and a battle took place in which Narā was killed. Sūjā, to avenge the death of his son, marched upon Lūnkā and plundered Bāhaḍmer. After this he divided the territory of Narā among his two sons—Pokaraṇ was given over to Govinda, and Phalodhi to Hammīr. An inscription<sup>65</sup> of Hammīr has been found in Phalodhi bearing the date of 1573 V.S. Another inscription of Sūjāji of 1552<sup>66</sup> V.S., has been discovered at Āso.

After Mallu Khān's defeat, he inveigled Barsimhadev, Sūjāji's brother, into a trap and held him prisoner in Ajmer. The news having reached Sūjāji, he prepared for an attack on Ajmer but even before he could reach there, his other brothers Bikāji and Dūdāji marched upon the Ajmer direct from Bikāner and demanded the surrender of their brother Barsimhadev. Mallukhān was compelled to surrender his prisoner and the three brothers then went to Mertā.

From very early times the Sīndhal Rāthors had been in possession of Jetāraṇa, which they held of the Rāṇās of Mewār. When Jodhājī conquered parts of Goḍwāḍ from the Rāṇā, the Rāthors of Jetāraṇa were compelled to transfer their allegiance to him. But on Sūjāji's accession, he drove away the Sīndhal Rāthors from the place which was handed over to his own son Ūdā whose descendants are known as Ūdāwats. Sūjāji's eldest son Bāghājī died in the lifetime of his father in 1571 V.S. In the following year Rāv Sūjāji died after a reign of 23<sup>67</sup> years. He had 11 sons who founded nine branches: Sekhā the Sekhāwats; Ūdā, the Ūdāwats; Devīdās, the Devīdāsots; Sāngā, the

<sup>64</sup> Rāmāś Pīr of the Tonwar clan founded the city of Pokaraṇ, with the consent of Mallināthji. Later on Rāmāś Pīr gave his daughter in marriage to Hammīr, son of Jagmāl and grandson of Mallināthji, and also gave Pokaraṇ in a dowry to his son-in-law.

<sup>65</sup> *J.A.S.B.*, Vol. XII, (N.S.), p. 95. <sup>66</sup> Unpublished. <sup>67</sup> Col. Tod says 27 years.

Sāṅgāwats; Prāgdās, the Prāgdāsots; Narā, the Narāwats; Māpā, the Māpāwats; Tilokasi the Tilokasiots; Khangār, the Khangārots.

When Bāghājī was at the point of death his father Sūjājī asked if he had any wish to be carried out. Kunwar Bāghājī requested his father to instal one of his own sons after Sūjājī's death on the throne. Sūjājī, with the consent of his other son Sekhā, said that it would be done as he wished, and fixed upon Bāghājī's son, Vīram. But after Sūjājī's death, Vīram's claims were overlooked and his younger brother Gāṅgā ascended the throne. Bāghājī left 7 sons, of whom Vīram and Pratāp were the founders of one branch of Rāṭhors known as the Bāghāwat Jodhās.

After Sūjājī's death the Sardars of the State led by Panchāin, Akherāja's son, met to instal Kunwar Bāghājī's eldest son Vīram on the throne of Jodhpur. As the sons of these Sardars felt hungry, they were told by their elders to go to the mother of Vīram for their food and to send some dishes for the Sardars themselves. But the old lady not only did not entertain them with any food, but retorted that she was not a cook. This displeased some of the Sardars. When this affair reached the ears of Gāṅgājī's<sup>63</sup> mother, she had the dishes prepared within a short time, served food to the sons of the Sardars and showed every respect to them. This incident prejudiced the minds of the Sardars against Vīram and they delayed the time of installation on the plea that the hour was not auspicious. Gāṅgājī was at that time in Mewār. He was invited to return at once and on his arrival was installed on the throne. Vīram was given the Pargannah of Sojhat. But his partisans led by Sūjā's son Sekhā at the same time made the tilaka on Vīramjī's head in the fort below Jodhpur and sent him direct to Sojhat with Mutā Rāyamāl.

Rāv Gāṅgājī, before he was installed on the throne of Jodhpur, had been of great help to Rāṇā Sāṅgā and accompanied him in all his battles. In V.S. 1571, Muzaffar II reinstalled Bhārmal to the throne of Īḍar which had been usurped by his cousin Rāimal with the assistance of his father-in-law Rāṇā Sāṅgā of Chitor. Rāṇā Sāṅgā thereupon determined to attack Guzerāt and to secure the assistance of Rāv Gāṅgājī sent Rāwal Dūngarsī of Dūngarpur to the court of Gāṅgājī. In 1573 V.S. Rāṇājī

<sup>63</sup> Col. Tod holds Gāṅgājī to be the eldest son of Bāghājī; but he was not the eldest son as will be seen from the above.



marched upon Guzerāt with Gāngājī and defeated Muzaffar II. Rāv Rāimal was reinstalled on the throne of Īdar. Later on Rāṇā Sāngā fought a battle against Bābar in 1584 V.S. in which Gāngājī helped the Rāṇā. It is said that Dūdājī's son Rāimal<sup>69</sup> went with his brother Ratansimha at the head of 4000 soldiers to the assistance of Sāngā in the battle of Bayānā. Both these brothers attacked the cannons of the Mogul invader and died fighting bravely in this battle.

Rāv Gāngājī's uncle Sekhā had received Peepāḍa as his share of the paternal estate. This Sekhā had sided with Viramjī and thus there were constant troubles between Rāvjī and himself. The dispute over the boundary provided a constant source of quarrel. In the end however Rāvjī proposed that the fields which produced the karaḍ grass should belong to himself, while those producing bhurat should go to Sekhājī. But the latter did not want to come to terms and sent his officials Haradās, an Ūhaḍa Rāthor, to Rāvjī saying that the proposal did not meet with his approval. Moreover in 1586 V.S. he induced Khānzādā<sup>70</sup> Daulat Khān from Nāgor to lead an expedition against Rāvjī. The Khānzādā encamped at Seokī, in Jodhpur, and Rāvjī marched forwards to meet him and encamped at Gāngāṇī. A battle ensued; but Rāvjī, having taken opium, was drooping down his head in his palanquin. His Sardārs approached him and scolded him for his apparent carelessness when his own forces were being cut to pieces. This remark brought Rāvjī to his senses and opening his eyes found that the Mahomedan army was marching forward with an elephant at its vanguard. The Mahomedan general had tied a sword to the trunk of the elephant which was carrying destruction right and left among the Rajput ranks. Gāngājī, as soon as he came to his senses, shot an arrow at the elephant which at once fled away and trampled down the Mahomedan army, which consequently took to its heels and Sekhā<sup>71</sup> was himself among the slain. That elephant, which was named Dariājoś, fled to Mertā and was captured by Dūdājī's son Viramjī. Māldevjī, Gāngājī's son, had followed the elephant and now demanded it of the latter. The

<sup>69</sup> Col. Tod maintains that this Rāimal was the grandson of Gāngājī; but in fact, the two are to be distinguished, Gāngājī had a grandson named Rāimal but he was not born at that time.

<sup>70</sup> Col. Tod says that he belonged to the Lodi family, but he was a Tāk Musalmān and belonged to the reigning family of Guzerāt.

<sup>71</sup> Tod mistakes the name for Sāngā.

demand was refused and thus enmity arose between Prince Māldevjī and Viramjī. This ill-feeling caused the defeat of Māldevjī in his war against Sher Śāh as Mārwar was deprived of the help of such heroic sons like Jetā and Kūmpā. Two years after this battle Rāvji died in 1588 V.S.

A well and a tank constructed by Rāv Gāngājī, named Gāngārī Bāudī and Gāngelāv respectively, still commemorate his name. His queen Padmāvati, daughter of Rāṇā Sāngā built a tank known as Padamsar.<sup>72</sup> The image of Gangaśīāmji (Viṣṇu) which is still regarded as one of the principal images of the city of Jodhpur, was brought there by Rāvji on the occasion of his marriage at Sirohī. Along with this queen of Rāvji came some Oswals of the Singhi tribe to Jodhpur.

Gāngājī had six sons. Two of these Kṛṣṇasimha and Berisāl have left a branch known as the Gāngawat Jodhās. 26. Rāv Māldevjī. Māldevjī ascended the throne on the death of his father in 1588 V.S. He was a very strong ruler and had in his service an army of 80,000 cavalry. His kingdom comprised a vast area and was bounded by Hānsi and Hissār on the north-east, Jāngal on the north, Sindh on the west, Sirohī and Pālanpur on the south and Mewār and Hādāvātī on the south-east.

When Māldev came to the throne his territory included only two districts—Jodhpur and Sojhat. Nāgor, Jālor, Sām̐bhar, Dīdwānā, and Ajmer were under Mahomedan possession. Over Māllanī, the descendants of Mallināthjī reigned supreme. Goḍwād was in the hands of the Rāṇās of Mewār. At Sāchor, the Chauhāns were ruling. Viramjī was the lord of Mertā. But all these districts were conquered by Rāv Māldevjī. Besides these, Chāṭsū, Naraṇā, Lālsot, Bonli, Fatehpur and Jūjhṇū (in modern Jaipur) were annexed to his kingdom. To the west of his king-

<sup>72</sup> Pandit Gaurīśankar Ojha states in his History of Sirohī (p. 205) that Rāwal Jagmāl's daughter Padmāvatiḥāi excavated the tank known as Padamalasar at Jodhpur. The name is not Padmalasar but Padamasar, and it was excavated not by the daughter of the Sirohī chief, but by that of Rāṇā Sāngā. Both these ladies bore the same name. In the Khyāta of Mūndiāḍ written in the time of Jasavantsimha I, it is clearly written:—

“मोरोदबीजी कतिमदे, राणा माया री बेटी, उदैमिघ राणा री बेहन नाम पद्मावती पीहर  
शो—रण री करायो नल्लव पदमसर।”

Panditji also says that the daughter of the Sirohī chief became a Satī on the death of her husband Gāngājī, but the above Khyāta clearly mentions her as being alive after her husband's death:—

“देवडीजी माणकदेजी, नै पीहर री नाम पदम भाई शो, निण रा बेटा इ नै बेटी र सु रहो।”



dom, he added Chohatan and Pārakar from the Paramāras, and Ūmarkoṭ from the Sodhās. In the south he extended his authority over Sāchor, then ruled by the Chauhāns, as well as Rādhampur and Khābaḍ ruled by the Paramāras. The districts of Goḍawaḍ, Badnor, Madārīā and Kosīthal were seized from Mewār. In addition to the above, Puramāṇḍala, Kekrī, Mālpurā, Amarsar, Ṭoṅk and Ṭodā were added to his kingdom. He occupied Sirohī as well; but as the Rāv of that place was his maternal grandfather he was re-instated in his kingdom.

The state of Bikāner too was added to his kingdom after the defeat of its ruler Jetsi. In fact the banner of Rāv Māldev waved over 52 districts and 84 forts.

Rāvji rendered much help to Rāṇā Udaisimha of Chitor. After the murder of Rāṇā Vikramāditya; Banbīr, an illegitimate son of Rāṇā Sāngā, had usurped the throne of Mewār. Udaisimha, Sāngā's son, then a refugee at Kuṁbhalmer wrote to Rāv Māldev asking for his assistance. The latter at once sent his famous Generals Jetā and Kūmpā to Udaisimha's help. They drove away Banbīr and re-instated Udaisimha on the throne of Chitor in 1597 V.S. In recognition of this act the Rāṇā sent 40,000 Ferozi coins and an elephant named Vasantarāi as a present to Rāvji.

In 1599, the Moghul emperor Humāyūn after he had been deprived of his kingdom by Śer Śāh, sought shelter with Māldevji. Humāyūn stayed near Maṇḍor for about 3 or 4 months. At that time the Moghul Emperor was told by some person that Māldevji intended to appropriate his treasures. In fear of losing his treasure, Humāyūn left Maṇḍor and marched out of Mārwar. Passing through Jaissalmer he had some skirmishes with Rāv Lūṇakaraṇ, the chief of the place; and at last reached Ūmarkoṭ, where the famous emperor Akbar saw the light of the day. From that place Humāyūn went to Śāh Tahmāsp II, the king of Persia.

We have already seen that there had arisen an enmity between Vīramji of Mertā and Rāv Māldevji. The latter in pursuit of his revenge drove out his enemy from Mertā. After some adventures, Vīramji sought shelter with Śer Śāh and induced the latter to attack Māldev. The Emperor advanced and took his post at Sumela in Ajmer. Māldevji too moved forward and encamped at Girri facing the Mahomedan army. Śer Śāh was seized with fear and desired to construct redoubts on all sides of his camp. He filled a large number of sacks with sand and

placed them one over another so as to form a wall which could protect his army. In this fashion the two armies remained entrenched for a month "Śer Śāh would gladly have retreated quickly," says Ferištā, "but the danger was too great to admit of his venturing to quit his entrenchments; while the position of the enemy was such as to render an attack on him very hazardous".<sup>75</sup> At this juncture Viramjī of Mertā, approached Śer Śāh and said to him that there was no cause of anxiety and that he would be able to gain the victory for him without the loss of a single life.

Viramjī adopted a stratagem. He caused letters addressed to the chief officers in Māldev's army to be written and had them stamped by the imperial seal. These letters were then sewed down in the cushion inside the shields and sent to the respective Rājput officers along with some money. At the same time some spies were also sent to Māldevjī, who was informed that his officers had joined the Mahomedan Emperor, and that if the Rāv were only to unsew the cushions of their shields their treachery would be made manifest to him. Rāvjī sent for the shields of his officers and the letters were found inside them. Māldevjī was seized with fear and at once retreated to Jālor. Jetā and Kūmpā as well as other officers of his army tried their best to remove the suspicion of Māldev, but the latter remained obdurate. At this stage Jetā and Kūmpā said that even should Rāvjī leave the field they would never leave their position. With a small band of 12,000 Rājput soldiers, Jetā and Kūmpā stood ready for the attack which followed soon. But this small band repeatedly repulsed the vast army of the Emperor which amounted to 80,000 and would probably have defeated them had not a reinforcement joined the Mahomedan ranks. "Śer Śāh now falling on the Rājputs with renewed vigour threw them into disorder" (Ferištā). The Rājput lines broke, and Jetā and Kūmpā together with all their followers were cut to pieces. Śer Śāh is said to have declared after this hard-won victory, that for a handful of bājra he had almost lost the empire of Hindusthān.

With this battle began the decline of Māldev's fortunes. In 1605, Rāvjī was able for a second time to establish his authority upon Ajmer and Nāgor, but in 1613 Hāji Khān a Pathān adventurer, again drove out Māldevjī from Ajmer. In the meantime Akbar had ascended the throne of Delhi in 1611. Shortly after his accession he won over Bhārmal, the rājā of Āmber, to his side and annexed certain territories

<sup>75</sup> Briggs' translation, Vol. II, p. [21].



in Rājputānā. In 1614 V.S. Akbar sent his general Śah Kulī Khān Muharam to Ajmer and drove away Hājī Khān from that place. As a result of this victory, the districts of Ajmer, Jetāran and Nāgor were annexed to his kingdom. Gradually the authority of the Emperor was established in the eastern parts of Mārwar and the kingdom of Rāv Māldev was reduced to a small principality. In 1619 V.S. Sharfuddin Husain Mirzā, the Subedār of Ajmer, fought a battle which continued for three days with Rāthor Devidās and Jagmāl, the Generals of Māldevjī, in Mertā and drove them away from that district, where Vīramjī's son Jaimāl was placed as governor. In that very year Māldevjī died at Jodhpur.<sup>74</sup> Māldevjī's queen Rāthī Rānī, daughter of Rāval Lūṅkarap of Jaissalmer although she had never lived with her husband in her life, but as soon as the news of his death reached her became Satī.

Several forts and fortresses constructed by Māldevjī exist to this day. Mālkoṭ in Mertā and several bastions of the fort of Vīṇṭālī in Ajmer were constructed by him. Inside the latter fort a wheel to draw water from the well placed there by Māldevjī may be seen even now.

Māldevjī had 22 sons from whom originated 13 branches: Rām became the founder of the Rāmots; Chandraseṇa, of the Chandraseṇots; Ratansimha, of the Ratansimhots; Bhāṇa, of the Bhāṇots; Bhojarāja, of the Bhojarājots; Gopāldās, of the Gopāldāsots; Mahesdās, of the Mahesdāsots; Vikramāditya, of the Vikramāyats; Tiloksi, of the Tiloksiots; Dūngarsi, of the Dūngarots; and Kesarisimha, of the Kesarisimhots. A grandson of Māldev, Abherāj the son of Rāimal became the ancestor of the Abherājots; and from a great-grandson of the Rāv, Vihārīdās, of the Vihārīdāsots, are descended.

In 1619 V.S. Chandraseṇajī succeeded his father to the throne. Like his father he possessed a spirit of independence which made him look with aversion to submission to the Emperor; though after the death of Māldevjī, Akbar the Great sent Husain Kulī Khān, governor of Ajmer, and Rāv Rām, the

<sup>74</sup> Col. Tod (*Annals*, Vol. II, p. 22) writes. "In 1625, Maldeo . . . . in conformity with the times, sent his second son, Chunderson, with gifts to Akber, then at Ajmēr" "At the close of life, the old Rao . . . . was obliged to yield homage, and pay it in the person of his son Oodi Sing, who, attending with a contingent, was enrolled amongst the commanders of 'one thousand.'" Also, "he died soon after the title was conferred on his son."

It will appear from the above, that all of these statements are incorrect. Māldev died in 1619 V.S. and after his death Rāv Chandraseṇa reigned for three years over Jodhpur.

eldest son of Māldevjī to him commanding him to pay allegiance to the throne of Delhi. A war ensued and Husain Kulī Khān besieged the fort of Jodhpur in 1621. After some hard fighting, Chandraseṇa was obliged to leave the fort and passing through Bhādrājan, he reached Siwānā.

In 1627 V.S. Emperor Akbar went on a pilgrimage to Ajmer and thence he repaired to Nāgor. At that time Chandraseṇajī was invited by the Emperor to see him, and he did so. At the same time Udaisimha (Māldev's son) from Phalodhī, Rāimal (Chandraseṇa's younger brother) from Siwānā, Kalyāṇasimha and his son Rāisimha from Bikāner—all flocked to the Emperor's presence in the hope of being granted the Jodhpur State. But the Emperor gave it to none of them; and they went back to their respective territories except Udaisimha who remained with the Emperor. Rāv Chandraseṇajī now went back to Bhādrājan. On account of this love of independence an old poem places Chandraseṇa and Rāṇā Pratāp in the same rank.

“अण्णदगिया तुरौ ऊजला असमर,  
चाकर होणि न डिमियौ चौत ।  
सारा होइंकार तगै सिरि,  
पातल नै चंद्रसेण प्रबौत ॥”

From Bhādrājan Chandraseṇajī proceeded to Siwānā and carried devastation in the territories which had been occupied by the Mahomedans, so that Śāh Kulī Khān of Ajmer and Rāisimha of Bikāner surrounded the Rāv in Siwānā. The Rāv found the Mahomedan army too strong for him and leaving the garrison in charge of a Rāthor soldier named Pattā, himself retired into the hills. Finding that the Mahomedan army had concentrated all their attention upon Siwānā, Chandraseṇa's nephew Kallā (Rāimal's son) occupied Nāgor which had been left practically defenceless. The Mahomedan army had now been engaged in the siege of Siwānā for about five years; yet, there was no sign of its coming to an early end. Moreover Nāgor had, in the meantime, passed out of the Mahomedan hands. Akbar found it expedient to despatch a new and strong army under Bakṣī Śāhbāz Khān who speedily brought the Rāthors under subjection. Nāgor and Siwānā were occupied. Strong garrisons were now placed in important centres, and Chandraseṇa was now cooped up in his mountain refuge. Later on, he picked up courage and with a raiding party looted Ajmer. While retreating to his forest



abode he was followed by Pāindah Khān, Kāsīm and other Mahomedan generals. Chandraseṇa with great hardship, made his way back to his shelter where he died in 1637 V.S. Five of his wives followed him on the funeral pyre. An inscription of Chandraseṇa bearing date 1637 V.S. (not yet published), has been found at Sāraṇ in Sojhat district. His descendants known as the Chandraseṇot Jodhās now occupy certain parts of Ajmer. The rājā of Bhināya in Ajmer is one of them.

Chandraseṇa had 3 sons—Rāisīmha, Ugraseṇa<sup>75</sup> and Āskarāṇa. The eldest of these Rāisīmha accepted service under the Mahomedan Emperor and was sent along with the imperial forces to Kābul. After Chandraseṇa's death, the tilaka was made on Āskarāṇa—his elder brother being away in Kābul, and Ugraseṇa<sup>76</sup> in Būndī. When the news of Chandraseṇa's death reached Ugraseṇa he came to Mārwar but owing to a difference which arose about the partition of the paternal lands, he put his younger brother Āskarāṇa to death. The partisans of the latter retaliated and Ugraseṇa died at their hands. An inscription of Āskarāṇa dated 1638 V.S. has been found at Sāraṇ.

The two brothers having thus died, the Rāthors of Mārwar wrote to Kābul requesting Rāisīmha to return to his country and accept the gādi. The latter accordingly came back to Mārwar. The Emperor also gave him a Jāgir in the district of Sojhat where he settled down.

Emperor Akbar had rewarded Jagmāl (Maharāṇā Udaisīmha's son) with the Jāgir consisting of half of Sirohī. At that time Rāisīmha was with the Emperor at Fatehpur Sikrī. He was sent along with Jagmāl to take possession of the Sirohī Jāgir on behalf of the latter. Accordingly both of them advanced on Sirohī. A battle took place at Dattāni with Rāv Surtān of Sirohī in which Rāisīmha and Jagamāl were killed in 1640 V.S.

Māhārājā Udaisīmhaḥ received from the Emperor the following tracts in Jāgir in 1640 V.S. : Jodhpur with its  
 28. Rājā Udaisīmhaḥ. five districts, one district in Hāḍoti and one in Chamāri. While his father was alive he had also obtained Phalodhi from him. At that time some quarrels arose between the Bhāṭṭis and the Rāthors. All trade with Sindh and Thāṭṭā passed at that time through Bikupur which was then a possession of the Bhāṭṭis. But then Udaisīmha wanted to divert this traffic to Phalodhi, so that he might

<sup>75</sup> Col. Tod holds Ugraseṇa to be the eldest son, but he was the second.

reap a good income from the custom duties. As we have already seen Udaishimha, along with his brothers, had taken service under Akbar. There, through the exertions of Muhatā Bhīm, the misunderstanding which had arisen between the brothers was removed. Udaishimha remained with the Emperor and went along with Sādik Khān. When the imperial forces were sent against Madhukar Shāh, the ruler of Orchhā in Bundelkhand, Udaishimha displayed much bravery in this expedition and the conquest of the fort of Narwar was due to his heroism. Later on, he was despatched to quell some Gūzar freebooters who had their seat at Samāvali in Gwalior State. Udaishimha was successful in this task and soon brought them under subjection. The Emperor, satisfied with the services rendered, awarded the title of Rājā upon him and seated him on the gādi of Jodhpur. Rājā Udaishimha sent for his family and retinue who were then at Samāvali and had them brought over to Jodhpur.

The Rāthor rulers of Mārwar prior to his time had been known as Rāvs, but henceforth they came to be styled Rājās. In the year 1641 V.S. Akbar despatched Abdu-r rahīm Khān-Khānān against Muzaffar, the last independent ruler of Guzerāt, and along with him Rājā Udaishimha was also sent. As a result of the battle which took place at Rāj Piplī with Muzaffar, the latter being defeated took to his heels and victory crowned the imperial standard.

We have already noticed that the ruler of Sirohī, Rāv Surtān, had inflicted a defeat on the forces of the Emperor. To avenge the defeat, Rājā Udaishimha was sent along with Jāmbeg Paṭhān of Jālor against Rāv Surtān. The latter finding it hard to cope with the imperial forces at once submitted and gave two lacs of Ferozi coins, thirteen horses as well as two hostages.

In 1644 V.S. the Emperor awarded the state of Sirohī to the Devḍā chief Bijā who was a rival of Rāv Surtān and asked Rājā Udaishimha to obtain that principality for Bijā. Udaishimha, accompanied by Jāmbeg, fell upon the village of Nitoḍā in the same year, plundered it and encamped there. Rāv Surtān at once fled to the hills followed by Devḍā Bijā and Paṭhān Jāmbeg. When Surtān came to know that Bijā was following him, he retraced his steps and met the latter at the village of Vāsthānjī. In the battle Bijā lay dead on the field and Jāmbeg's brother was wounded. Rāv Surtān then again fled to the hills near Ābu. Rājā Udaishimha now



seated Rāv Kallā on the throne of Sirohī, in accordance with the desire of the Emperor, and returned to his capital.

We have already seen that Rāthor Kallā had taken possession of Nāgor, while the imperial forces were hemming Chandraseṇa in Siwānā. Soon after Nāgor was re-conquered by the Mahomedans, Kallā accepted service under the Emperor and was stationed at Lahore. There he entered into a quarrel with a Mahomedan officer and put him to death. Thereafter he fled to Mārwar and took refuge in the fort of Siwānā. The Emperor asked Rājā Udaisimha to deal severely with Kallā. Udaisimha ordered his son Kunwar Sūrsimha and Bhandāri Mānā to proceed at once to Siwānā and act in accordance with the Emperor's desire. The prince however deputed some brave officers, like Bhupālsimha and others, to the task. The latter besieged Kallā in the fort of Siwānā. In this situation, the parties remained for a few days; when, one night, Kallā suddenly sallied out of the fort and fell upon the besieging force. Many of the brave soldiers were killed and the rest fled in all directions. This news having reached the Emperor, he asked Rājā Udaisimha to proceed personally against Siwānā. Accordingly with a large force the Rājā went there; but in spite of his attempts, the fort remained unconquered and the Rājā had recourse to a stratagem. He bribed a barber of the fort named Poliā to his side, and with his help got himself acquainted with the internal condition of the place. Some soldiers were taken inside the fort by means of a rope. Kallā, finding the enemy already inside the fort, determined to sell his life as dearly as possible; but considering lest his family might be roughly handled by the enemy killed all the women with his own hand and rushing forward sword in hand against the enemy, was soon overpowered and slain.

Towards the close of his life, Udaisimha became enormously fat. He was unable even to ride upon a horse or any animal. The Emperor in recognition of his services and with a reference to his corpulence rewarded him with the Mansab of one thousand horse and the title of Moṭā Rājā. He occupied the gādi for eleven years and died in 1651 V.S.

He had 17 sons; of them the third, Sūrajsimha, succeeded his father. Another of his sons, Dalpat, served the Emperor with much credit and received the fort of Jālor in Jāgir. It was Ratnasingha, a grandson of this Dalpat, who was rewarded with a Jāgir in Mālwa by Emperor Śāh Jehān and founded the city of Rutlām there, after his

own name. Ratanasimha's descendants still rule over that principality. Ratanasimha was in the ranks of Mahārājā Jasavantsimha of Jodhpur, when the latter fought the battle of Ujjain against Aurangzeb. In the thick of the battle he placed himself in the position of his leader, Mahārājā Jasavantsimha, and was among the slain. Still another son of Udaisimha, Kṛṣṇasimha by name, received a Jāgīr in Ajmer from Emperor Jehāngīr and founded there a city named Kṛṣṇgaḍh. The descendants of Kṛṣṇasimhaḥajī are still ruling over that principality.

Nine branches of Rāthors originated from Udaisimha's sons—from Sagatsimha, the Sagatsimhots, from Bhopāsimha, the Bhopatots<sup>26</sup>; from Narhardās, the Narhardāsots; from Mohandās, the Mohandāsots; from Mādhosimha, the Mādhosimhots<sup>27</sup> and the Sujānsimhots; from Dalpat, the Dalpatots; and from Ratansimha, the Ratanots and the Govindāsots.

At the time of his father's death Sūrajsimhaḥajī was away at Lāhore. He was installed on the gādi in 1651 when he was granted 16 districts by the Emperor—nine in Mārwar, five in Guzerāt, one in Mālwa, and one in the Deccan. Shortly after he was appointed a temporary Subedār over Guzerāt. While there he received orders from the Emperor to join Śāhzādā Dāniyāl and Abu-l Fazl in their campaign in the Deccan and displayed much bravery in the capture of Nāsik and other places. The Emperor, pleased with his deeds, gave him the title of Savāi Rājā. Later on, Śāhzādā Dāniyāl and Nawāb Khān Khānān were surrounded by the enemy; but Sūrajsimhaḥajī, who was close at hand rushed upon the latter and drove the enemy (Amara Champu)<sup>28</sup> away. For about ten years Sūrajsimha, remained on deputation in the Deccan entrusted with the work of subjugating the enemy and when he returned to Mārwar at the close of that period, he stationed Bhāṭṭī Govindadās as his representative in the Deccan. On his way back to Mārwar he passed through Sirohī and brought Rāv Surtān into subjection.

<sup>26</sup> Col. Tod says, "Nurudas, Sukut Sing, Bhoput had no issue attaining eminence." The Sakatsimhotes are however at the present time rulers of Kharwā in the Ajmer district.

<sup>27</sup> Rulers of Junīā (Ajmer). Tod's statement that Māldev's son Āskarapa's descendants are at Junīā is a mistake.

<sup>28</sup> Col. Tod puts the name as Amara Bālisā. But, nowhere do we find mention of any Bālisā ruler as having governed a tract as far as the Narbadā. The Bālisās are a branch of the Chauhāns, and at the present time they possess lands in Goḍwād and on the boundary between Mewār and Mārwar.



On the death of Akbar in 1661 V.S., Sūrajsimha was for a second time sent to Guzerāt as its Subedār. From Guzerāt he went again to the Deccan, and after having killed a Koli ruler of the name of Lāl seized his principality, Mandwa. He returned to Mārwar in 1671 V.S. In that year Śāhzādā Khusrū was despatched against Mahārāṇā Amarasimha of Mewār and Sūrajsimha joined in the campaign. After a hard struggle of nine years, the Rāṇā sued for peace through Sūrajsimhaji and offered to serve the Emperor with 1,000 cavalry. Peace was accordingly concluded. Śāhzādā Khusrū, thereupon, reinstated the Rāṇā on the throne of Chitor which had been given over to Sisodiyā Sagar, and made him a Mansabdār<sup>79</sup> of 5,000 cavalry. On the return of Sūrajsimhaji, he also was raised to be the Mansabdār of the same rank. While he was encamped at Puškar, his minister Bhāṭṭi Govindadās was murdered by Kṛṣṇasimhaji, the founder of Kṛṣṇgaḍhī, to avenge the murder of Gopāldās, Kṛṣṇasimhaji's cousin, by Govindadās. This being a direct insult to Rājā Sūrajsimha, the latter was obliged to put Kṛṣṇasimha to death, though he was his step-brother. After this incident Sūrajsimhaji returned for a short time to Jodhpur, from which place he again proceeded to Delhi taking his son, Gajasimhaji with him. While there he was asked by the Emperor to go for a third time to the Deccan, where he died in 1676 V.S.

Although a large part of his life was spent in the Deccan in subduing the enemies of the Emperor, nevertheless it was owing to his intelligence and capacity that he raised the State of Jodhpur to its pinnacle of glory. All the parts of the administration received his attention. His name stands commemorated in the celebrated tanks Sūrajkuṇḍa and Sūrasāgara which are named after him. The palace situated on the bank of the Sūrasāgara now contains the Sardār Museum and the Sumer Public Library. Emperor Jehāngir speaks in the following terms of this Rāthor ruler in his personal Memoirs: "In A.H. 1208 (V.S. 1676) I received the news of Mahārājā Sūrajsimha's

<sup>79</sup> Cf. the following extracts from the Khyāta of Mūhaṇot Nensi:—

"संवत् १६७१ पानसाद जहांगीर आप आय अजमेर बैठो. साहजादो खुरम आय उदैपुर बैठो. तरे रांषो अमरसिंह खुरमसूं मिलियो. अमवार १००० खं चाकरो कबूल करो. तरे मेवाड़ पाक्षो अमरसिंह नुं दीया. सगर नुं रावतार्द दीवी ॥

"संवत् १६७१ रांषो अमरसिंह साहजादै खुरम खं मिलियो. तठा पक्षे रांषो अमरसिंह उदैपुर आयो. तठा पक्षे राजधान उदैपुर छवी. रांषा खं बान छदै. तद मेवाड़ ऊपर पांच हजारो जान पांच हजार अमवार रौ मन्सब दीयो ॥"

death in the Deccan. He was grandson of Rāv Māldev and acquired for himself much renown and a good position. His kingdom under his rule improved a great deal more than in the times of his grandfather or father. His son is Gajasimha who had been placed in charge of the administration by him in his lifetime."

At the time of his father's death Gajasimhaji was at Burhānpur (Deccan). The Emperor of Delhi sent the customary paraphernalia of installation to that place and Nawāb Khān Khānān was deputed to instal him on the gādi on behalf of the Emperor. At the same time 17 districts were allotted to Gajasimhaji by Jehāngīr—8 in Mārwar, 7 in Guzerāt, one in Jhilāya and one in Masūdā. Gajasimha received the title of Rājā and was made an imperial Mansabdār of 1,000 horse besides a personal allowance equal to the pay of 2,000 cavalry. He was also allowed to use a particular emblem called Neja upon his elephant. Rājā Gajasimhaji's younger brother, Sabalsimhaji, was awarded with a Mansab of 250 horse and a personal allowance amounting to the pay of 500 cavalry and a Jāgīr in his own district.

Even during the lifetime of his father, Gajasimhaji had taken possession of Jālor from the Behāri Paṭhāns.

An old couplet says :—

“पिता तपतै खाटियौ, तै जालोर निसंक ।  
ज्यौं दसरथ तपतै गजन, रामज खाटौ लंक ॥”

Soon after he was enthroned, Rājā Gajasimhaji was sent with the imperial forces to Māhakar, at that time an important station in the Deccan, as a subordinate officer to Nawāb Durāb Khān, son of Khān Khānān, the commander-in-chief of the imperial forces. Gajasimha occupied a place of honour in the army, as he was in the vanguard. Shortly after, Nizāmshāh Amara Champu suddenly fell upon the imperial camp and surrounded it. Several skirmishes took place and the imperial forces remained in that position for three months, at the end of which Rājā Gajasimhaji defeated and drove the enemy away. During all this period Gajasimhaji remained firm in the vanguard. His courage acquired for him the title दलचंभन which means “the pillar of the forces.”

“गजवंधो जालौचियौ, करि भेला वरियाम ।  
पतसाहौ राखुं पगै, तो दलचंभन नाम ॥”

At the same time his Mansab was raised to that of three thousand cavalry, with a personal allowance amounting to the pay of 4,000 horse.



On the death of Akbar in 1661 V.S., Sūrajśimha was for a second time sent to Guzerāt as its Subedār. From Guzerāt he went again to the Deccan, and after having killed a Koli ruler of the name of Lāl seized his principality, Mandwa. He returned to Mārwar in 1671 V.S. In that year Śāhzādā Khusrū was despatched against Mahārāṇā Amaraśimha of Mewār and Sūrajśimha joined in the campaign. After a hard struggle of nine years, the Rāṇā sued for peace through Sūrajśimhaji and offered to serve the Emperor with 1,000 cavalry. Peace was accordingly concluded. Śāhzādā Khusrū, thereupon, reinstated the Rāṇā on the throne of Chitor which had been given over to Sisodiyā Sagar, and made him a Mansabdār<sup>79</sup> of 5,000 cavalry. On the return of Sūrajśimhaji, he also was raised to be the Mansabdār of the same rank. While he was encamped at Puṣkar, his minister Bhāṭṭi Govindadās was murdered by Kṛṣṇasimhaji, the founder of Kṛṣṇgaḍh, to avenge the murder of Gopāldās, Kṛṣṇasimhaji's cousin, by Govindadās. This being a direct insult to Rājā Sūrajśimha, the latter was obliged to put Kṛṣṇasimha to death, though he was his step-brother. After this incident Sūrajśimhaji returned for a short time to Jodhpur, from which place he again proceeded to Delhi taking his son, Gajasimhaji with him. While there he was asked by the Emperor to go for a third time to the Deccan, where he died in 1676 V.S.

Although a large part of his life was spent in the Deccan in subduing the enemies of the Emperor, nevertheless it was owing to his intelligence and capacity that he raised the State of Jodhpur to its pinnacle of glory. All the parts of the administration received his attention. His name stands commemorated in the celebrated tanks Sūrajkuṇḍa and Sūrasāgara which are named after him. The palace situated on the bank of the Sūrasāgara now contains the Sardār Museum and the Sumer Public Library. Emperor Jehāngīr speaks in the following terms of this Rāthor ruler in his personal Memoirs: "In A.H. 1208 (V.S. 1676) I received the news of Mahārājā Sūrajśimha's

<sup>79</sup> Cf. the following extracts from the Khyāta of Mūhaṇṭ Nensi:—

"संवत् १६७१ पातसाह अहमौर आप आय कजमेर बैठो. साहजादी खुरम आय उदैपुर बैठो. तरे रांषो अमरसिंघ खुरमखं मिलियो. अमवार १००० खं चाकरी कबूल करी. तरे मेवाड़ पांको अमरसिंघ नुं दीया. सगर नुं रावताई दीयो।

"संवत् १६७१ रांषो अमरसिंघ साहजादे खुरम खं मिलियो. तडा पके रांषो अमरसिंघ उदैपुर आयो. तडा पके राजधान उदैपुर ऊवो. रांषा खं बात ऊदे. तद मेवाड़ ऊपर पांच हजारो जान पांच हजार अमवार रौ मन्सब दीयो।"

death in the Deccan. He was grandson of Rāv Māldev and acquired for himself much renown and a good position. His kingdom under his rule improved a great deal more than in the times of his grandfather or father. His son is Gajasimha who had been placed in charge of the administration by him in his lifetime."

At the time of his father's death Gajasimhaḥajī was at Burhānpur (Deccan). The Emperor of Delhi sent the customary paraphernalia of installation to that place and Nawāb Khān Khānān was deputed to instal him on the gādi on behalf of the Emperor. At the same time 17 districts were allotted to Gajasimhaḥajī by Jehāngīr—8 in Mārwar, 7 in Guzerāt, one in Jhilāya and one in Masūdā. Gajasimha received the title of Rājā and was made an imperial Mansabdār of 1,000 horse besides a personal allowance equal to the pay of 2,000 cavalry. He was also allowed to use a particular emblem called Nejā upon his elephant. Rājā Gajasimhaḥajī's younger brother, Sabalsimhaḥajī, was awarded with a Mansab of 250 horse and a personal allowance amounting to the pay of 500 cavalry and a Jāgir in his own district.

Even during the lifetime of his father, Gajasimhaḥajī had taken possession of Jālor from the Behāri Pāṭhāns.

An old couplet says :—

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ज्यौं दसरथ तपतै गजन, रामज खाटौ लंक ॥”

Soon after he was enthroned, Rājā Gajasimhaḥajī was sent with the imperial forces to Māhakar, at that time an important station in the Deccan, as a subordinate officer to Nawāb Durāb Khān, son of Khān Khānān, the commander-in-chief of the imperial forces. Gajasimha occupied a place of honour in the army, as he was in the vanguard. Shortly after, Nizāmshāh Amara Champu suddenly fell upon the imperial camp and surrounded it. Several skirmishes took place and the imperial forces remained in that position for three months, at the end of which Rājā Gajasimhaḥajī defeated and drove the enemy away. During all this period Gajasimhaḥajī remained firm in the vanguard. His courage acquired for him the title दलचंभन which means “the pillar of the forces.”

“गजबंदी आलौचियौ, करि भेला वरियाम ।  
पतसाही राखूं पगै, तो दलचंभन नाम ॥”

At the same time his Mansab was raised to that of three thousand cavalry, with a personal allowance amounting to the pay of 4,000 horse.



In 1679, Śāhzādā Khurram proceeded to the Deccan where, through the efforts of Rājā Gajasīmha, peace was concluded with Amara Champu. Two years later Śāhzādā Khurram raised the standard of revolt against his father who sent Śāhzādā Parvīz and Mohabat Khān to subdue him. In the imperial army Rājā Gajasīmha's force formed an important contingent. A battle took place at Hājipur Paṭnā between the two parties in which Rājā Gajasīmha took a prominent part. The battle resulted in the defeat of Khurram. Prince Khurram fled from the battle-field pursued by Rājā Gajasīmha and Hādā Ratan who followed him through his flight in Bengal and the Deccan. Rājā Gajasīmha at last encamped at Burhānpur where Khurram surprised them, but was himself defeated. A short time later Mohabat Khān left Parvīz and joined forces with Prince Khurram. Thereupon, Gajasīmha's son Amarasīmha was awarded a Jāgir in Guzerāt and a Nakkārā (a drum as an indication high honour) and was ordered, to follow Mohabat Khān in pursuit. After the death of Jehāngīr and his son Parvīz in 1684, Khurram became Emperor and adopted the title of Śāh Jehān. Rājā Gajasīmha was at this time with Khān Jehān Lodi, the Subedār of Mālwa. Gajasīmha left Mālwa and proceeded to his own principality; but on the way he thought it better to pay his respects to the new Emperor and so went to Āgrā. There he received from the Emperor marks of high dignity such as Nejā, drum, elephants, horses, sword and a khillat. In the following year Khān Jehān Lodi who had been transferred to Khāndeś as its Subedār raised the standard of rebellion. The emperor sent against him Irādāt Khān accompanied by Rājā Gajasīmha as well as the rulers of Būndī and Bikāner. The campaign lasted for two years when Khān Jehān was killed along with his supporters. This was the last campaign in which Gajasīmha took an active part, for after this war Gajasīmha sent his son Amarasīmha in all military activities as his representative.

In 1694, Rājā Gajasīmha went to Āgrā along with his younger son Jasavantsīmha with the intention of securing the succession of the latter to the gādi after his death. While at Āgrā, Gajasīmha died in 1695<sup>50</sup> after a reign of nineteen years.

<sup>50</sup> Col. Tod says Gajasīmha died in a war in Guzerāt. But there is nothing to corroborate this statement. Moreover we know that he was not engaged in any military expeditions during the latter part of his reign.

On the death of Gajasimha, for succession to the throne his elder son was passed over in favour of his younger son Jasavantsimha. The reason why the legal rights of the elder son were overlooked is thus given in *Badshāhnāmāh Śāh-jehāni* by Maulvi Abdul Hamid of Lahore :—

“ On Muharram 20, A.H. 1048 (1695 V.S.) Rājā Gajasimhajī died. He had been reckoned as the most important of all the Rājās of India, thanks to his competence, heroism as well as the large number of soldiers he commanded. On his death, Emperor Śāh Jehān bestowed upon his son, Jasavantsimha a khillat, a weapon called jamadhar, a Mansab of 3,000 horse and a personal allowance equal to the pay of 4,000 cavalry together with the title of Rājā—all of which had belonged to his father. While the Rājā presented a tribute of 1,000 mohurs, 12 elephants and jewelled weapons. Rājā Jasavant's elder brother Amarasingha, who had been ordered to accompany Śāhzādā Śūjā to Kābul, received from the Emperor a Mansab of 3,000 horse, a personal allowance of 3,000 cavalry and the title of Rāv. This title was assumed by the Rāthor ruler of Mārwar in old times. But when Sūrajsimha's father Udaisimha paid submission to and accepted the service of the Emperor Akbar, the latter granted him the title of Rājā and declared that henceforth the ruler of the Rāthors would on their accession to the gādī be styled Rājās, but if the younger brother came to the throne, the elder brother should receive the title of Rāv.”

We come to learn from the chronicles of Mārwar that when Gajasimhajī was on his death bed, the Emperor came to his place and inquired what his dying wish was; whereupon the Rājā desired that Jasavant should succeed after him, for his mother was the favourite of the Rājā. After Gajasimha's death, the Emperor came personally to the deceased's residence to sympathise with his family. There the Emperor asked Amarasingha to supply him with the names of his ancestors. The latter proceeded with the enumeration of the names of Rājā Gajasimha, Rājā Sūrajsimha, Rājā Udaisimha, Rāv Māldev and so on. The Emperor bearing in mind the personal wish of Rājā Gajasimha replied to Amarasingha, “It appears to me the title of Rāv is superior to that of Rājā. I therefore confer upon you the title of Rāv and upon your younger brother Jasavantsimha that of Rājā.” Amarasingha retorted that a mere title without lands to support it was no good. Thereupon Rāv Amarasingha was rewarded with the Jāgir of Nāgor.



As the boundaries of the districts of Nāgor and Bikāner had not then been settled, constant skirmishes took place between the respective forces over the boundary question, till a sanguinary battle ensued between them over a melon plant which had sprang up on the boundary. Both the sides lost many brave soldiers. Salābat Khān, the commander-in-chief to the Emperor, assisted Karasimha of Bikāner and in the Durbār of the Emperor scolded severely Amarasimha who stabbed him to death then and there. Amarasimha's descendants form a branch of the Rāṭhors known as the Amarasimhot Jodhās.

Jasavantsimhaji ascended the gādi in 1695. Born in 1683 at 31. Māhārājā Jasavantsimhaji. Burhānpur, he was only twelve years old when he was installed personally by the Emperor Śāh Jehān in 1695. He received the full support of the Emperor and after his accession his Mansab was raised to that of 5,000 horse by the Emperor who took him to Kābul along with him. That the personal affairs of the Rājā might not suffer during his absence, Śāh Jehān sent Rājasimha, of the Kūmpāvat branch and a Mansabdār under him to Mārwar to look after the administration of that province. Rājasimha<sup>31</sup> performed his duties satisfactorily. He was clever and faithful. There is a story that Rājasimha sacrificed his own life to a demon so that his master, Rājā Jasavantsimhaji, might be spared. As Rājasimha lost his life in the capacity of a chief minister, his descendants, the Sardārs of Āsop, took an oath that none of them would ever accept such a post again—a promise which they have maintained to the present day. After Rājasimha's death, Mahesdās Rāṭhor was appointed in his place. Mahesdās was the grandson of the Motā Rājā, Udaisimha, and the father of Ratansimha, the founder of the celebrated city of Ratlām in Mālwa. On this occasion Mahesdās received from the Emperor a Nansab of 2,000 horse and a personal allowance for the same number of cavalry.

We have already seen that Rāv Amarasimha stabbed to death Salābat Khān Bakṣī in the presence of the Emperor. Immediately after, Khalilullā Khān and Amarasimha's brother-in-law Arjuna Goḍ,

<sup>31</sup> Tod puts the name Nāhar Khān in his place. In truth Nāhar was the son of Rājasimha, and it was the latter who sacrificed his own life for the sake of Māhārājā Jasavantsimha. A commemorative temple containing his image and an inscription bearing the date V.S. 1697 is yet to be found in Kāgā Bāgh, Jodhpur.

killed Amarasimhājī on the spot. While the dead body of the Rāv was being conveyed out of the durbār his followers picked up a quarrel with the sentinels in which several of the imperial guards were killed; but they were soon overpowered and despatched by other forces. On enquiries into the cause of this incident it was found that a quarrel had subsisted for some time past between Amarasimhājī and Rāv Karaṇasimha of Bikāner owing to a boundary question; and that Salābat Khān had on behalf of Karaṇasimhājī applied for and had been permitted to take an Amin of the Emperor to Nāgor to confiscate that principality. After Amarasimha's death, his son Rāsimha received the Jāgir of Nāgor from the Emperor. Rāsimha's son Indrasimha<sup>32</sup> was deprived perforce of this tract by Mahārājā Ajitsimhājī.

In 1702, Emperor Śāh Jehān granted to Jasavantsimhājī a Mansab of 6,000 cavalry, a personal allowance amounting to the pay of the same number of horsemen as well as the title of Mahārājā. Such distinction had not been bestowed upon any Rajput prince prior to this time.

In 1706, Rāwal Manohardās, the ruler of Pokaraṇ, breathed his last; after which the Emperor granted that principality to Mahārājā Jasavantsimhājī. The latter sent his soldiers to that place and brought it under his own control.

In 1714, Śāh Jehān was taken seriously ill and a scramble for the empire at once ensued among his sons. Mahārājā Jasavantsimhājī took up the cause of Dārā, the eldest and rightful heir to the throne. Aurangzeb and Murād, the viceroys of the Deccan and Guzerāt, combined their forces and were proceeding towards Delhi to take possession of the capital. In this emergency, Emperor Śāh Jehān sent Mahārājā Jasavantsimhājī along with several other Mahomedan generals such as Kāsim Khān and others to Mālwa, to intercept their progress. The Mahārājā on this occasion received the subedārship of Mālwa and a mansab of 7,000 cavalry. Besides, he received a gift of one lac of Rupees and was made the Commander-in-chief of the imperial forces. The Mahārājā was on this expedition accom-

<sup>32</sup> Col. Tod holds Indrasimha to be the fourth in descent from Rāsimha: "his Rāsimha's son Hātī Sing, his son Anop Sing, his son Indur Sing"—Vol. II, p. 35. But Haṭisimha and Anopsimha were nephews of Rāsimha; while "Indur Sing" was his son.



pained by 22 Umarās, of whom 15 were Mussalmān and the remaining seven Hindu. The astute Aurangzeb adopted a stratagem and was successful in winning over the Mussalmān Umarās to his side. At the village of Billochpur (modern Fatehābād) near Ujjain, the two opposing forces came in sight of each other and a battle ensued which lasted for about six hours. Although the Mussalmān Umarās had already deserted the ranks of the Mahārājā, Jasavant aided by his Hindu nobles fought valiantly against Aurangzeb and Murād. "Ten thousand Moslems," says Col. Tod, "fell in the onset, which cost seventeen hundred Rāthors, besides Gehalotes, Hādās, Gores and some of every clan of Rajwādā." Before the two parties met in combat, Kāsīm Khān along with his forces stood aloof from the imperial forces which were commanded by a Hindu chief. This treachery on the part of the Mussalmān section of the imperial forces weakened Jasavantsīmhajī to a large extent, and was mainly responsible for the defeat which he sustained at the hand of the rebel princes. Jasavantsīmhajī and his steed Māhbul were covered with blood and the Mahārājā looked like a famished lion. Thinking it unsafe for the Mahārājā to stay longer on the field, the Sardārs induced him to leave it at once and repair to his principality of Mārwar. But the Sardārs themselves were resolved not to yield to the enemy. They set up at once the Mahārājā's friend Ratanasīmhā,<sup>88</sup> the Rāthor ruler of Ratlām, in his place and engaged in battle. Ratnasīmhā was ably assisted by a Sīsodiyā Sujānsīmhā, Rājā of Shāhpurā. These two princes rushed upon the artillery of the enemy and were about to make themselves masters of that sector after having killed its general Murāsid Kulī Khān and his assistants, when Aurangzeb personally assumed charge of it. By that time Murād Bakṣ who had been placed on the right of the army turned to his left and fell upon the Rājputs. Though vastly outnumbered, Sujānsīmhā and Ratanasīmhā fought bravely till they were killed. The battle resulted in the defeat of the imperial forces which took to their heels. The traitors, Kāsīm Khān and others, made their way to Āgrā.

The Mahārājā retreated to Mārwar through Sojhat. The result of the battle and the consequent retreat forced upon him gave a great shock to Jasavantsīmhā, who said that there had been no ruler in the

<sup>88</sup> Ratanasīmhā's inscriptions, V.S. 1709-1711.

illustrious Rāṭhor family of Jodhpur who had ever retreated from the field of battle. The news of the defeat of the imperial forces reached the Emperor, who at the same time was made aware of its cause, namely the treachery of Kāśim Khān and his party. The Emperor thereupon sent a fresh order to Jasavantsimha with a remittance of 50 lacs of Rupees from Sām̐bhar asking the latter to muster his forces and proceed at once to Āgrā.

The Mahārājā accordingly started on his journey; but before he began his march he made over the administration of his kingdom to Mūhanot Nensi. On his way, he stayed for a month at Ajmer, after which he joined Dārā Śikoh near Āgrā. A second battle with Aurangzeb took place at Dholpur, in which the imperial party was defeated and lost its commanders Rustam Khān, Satrusāl, ruler of Būndi and Rūpsimha, the Rāṭhor ruler of Rūpnagar. Aurangzeb was victorious. Jasavantsimha retreated to Mār̐wār. After his success at Dholpur, Aurangzeb at once marched upon Delhi, threw his old father into prison and usurped the throne. Murād Bakṣ, with whose help Aurangzeb had gained such success, proved a thorn on the side of the new Emperor, who was not satisfied with the imprisonment of his brother but found an opportunity to put him to death.

Of all persons who had fought against him, Mahārājā Jasavantsimha alone remained. But he was too powerful for Aurangzeb who regarded him with the utmost fear. Aurangzeb, consequently, thought of winning him over to his side by peaceful means. He sent Mirzā Rājā Jaiasimhajī of Amber to Jasavantsimha and on the latter's arrival at Delhi peace was concluded between them.

At this time, Śāh Śūjā was marching to Delhi from Bengal with the intention of contending for the throne. Aurangzeb sent his eldest son Sultān Muhammad and Jasavantsimha against Śūjā and himself followed them there. Mahārājā Jasavantsimha proceeded to Allāhābād and reached Khajuā—a place situated about 30 miles north of Allāhābād. Śūjā had already arrived there. The two armies remained opposed to each other. Jasavantsimhajī sent a private message to Śūjā saying that he had made up his mind not to join in the combat and that the prince might do as he liked with Muhammad. In the night, Jasavantsimha plundered the camp and having become master of a good booty; the Mahārājā at once marched



towards Mārwar. Soon Aurangzeb re-established order in the imperial forces, which attacked and defeated Śūjā.

In the meantime Dārā Śikoh who had fled to Sindh came to Ajmer in the hope of getting succour from Jasavantsimhaji. The latter proceeded to join him and reached as far as Mertā within 40 miles of Ajmer. Aurangzeb tactfully handled the situation and remembering how very dangerous his position would become if he allowed Dārā and Jasavantsimhaji to unite, sent Jaisimha, Rājā of Āmber, to the Rāthor ruler holding out high hopes to him should he desert Dārā. Jasavantsimha fell into the snare of the Emperor, and deserting his ally retraced his steps to Jodhpur. Though this act of the Rāthor led to the undoing of Dārā, the latter's habitual idleness contributed not a little to his destruction.

In 1716, Aurangzeb confirmed the Mansab of 7,000 cavalry, which had been conferred upon Jasavantsimha by Śāh Jehān and appointed him Subedār of Guzerāt. Two years later the Mahārājā had to join Nawāb Śaistā Khān in an expedition in the Deccan against the famous Marāṭhā leader Śivājī. Aurangzeb was at this time bent on destroying Śivājī's power, but this intention was not liked by Jasavantsimha who saw in the Marāṭhā the hope of Hindu regeneration in India. Consequently, the Mahārājā sent one of his trusted followers Raṇchhodās, son of Rāthor Govindadās, to Śivājī's son. On the latter's arrival, the plan of Aurangzeb was unfolded to him and he was asked to take every precaution against the tactics of the Emperor. The affair having reached the ears of Śaistā Khān, he wrote to the Emperor that Jasavant was plotting with the Marāṭhā leader. During all this time Śivājī was not idle. Having ascertained that he would get every encouragement from Jasavantsimha, Śivājī fell one night upon Śaistā Khān who through good luck escaped with his life. Aurangzeb now recalled Śaistā Khān and the Mahārājā from the Deccan; and sent Prince Muazzam and Jaisimha, Rājā of Āmber, in their place. It is well known how Jaisimha prevailed upon Śivājī to come to Delhi and pay his respects to the Emperor. But as Aurangzeb planned to keep Śivājī a prisoner at Delhi, the latter contrived to escape to his country. During this negotiation Jaisimha had returned to Delhi.

Mahārājā Jasavantsimha was sent for a second time to the Deccan with Prince Muazzam and remained there for four years. There he

poisoned the ears of Muazzam against his father, but before his scheme could take any definite shape Aurangzeb sent Mahābat Khān as the Subedār of the Deccan in place of Muazzam. Jasavant now returned to Mārwar and after a short time went to the imperial court along with his son Prthvisimha.

In 1727, Mahārājā Jasavantsimha was for a third time sent as the Subedār of Guzerāt, where he spent three years. At the end of that period, he was sent to Kābul to assist the Subedār of that province against the invasions of the Paṭhāns. The Mahārājā rendered splendid service there and the Paṭhāns were driven back. Jasavantsimhaji was now stationed at the important station of Jamroj on the Indian frontier where he passed the remaining days of his life.

On the eve of his departure to Kābul, Mahārājā Jasavantsimhaji left the administration entirely in the hands of Prince Prthvisimha. Col. Tod on the authority of the chronicles tells us how Aurangzeb demanded the presence of the Rāthor prince at the imperial court. With unusual cordiality, the Emperor grasped firmly his folded hands and asked "What can you do now?" With the usual Rajput dignity, Prthvisimha replied, "God preserve your Majesty, when the sovereign of mankind lays the hand of protection on the meanest of his subjects, all his hopes are realised; but when he condescends to take both of mine I feel as if I could conquer the world." Upon this the Emperor exclaimed "Ah, here is another kuṭṭan." This term he always applied to Jasavantsimha who always tried to avoid the snares of the Emperor and paid him back in his own coin. Aurangzeb, "affecting to be pleased with the frank boldness of the prince's speech ordered him a splendid dress which, as customary, he put on." But shortly after he was taken ill and expired. His death is attributed to the poisoned robe of honour presented by the Emperor. Some of the chronicles, however, affirm that his death was due to an attack of small-pox.

When the news of this premature end of the young prince reached his father, he was overwhelmed with grief; and while pouring out the libation of water to the memory of his son, he exclaimed "This libation is not meant for you, but for Mārwar as well," meaning that he would never take part in any affairs of his principality.

The Subedār of Kābul was always at war with the Paṭhān tribes, who though defeated in battle always sought opportunities for plunder. In one such skirmish an imperial Mansabdār was killed and his army



took to heels. Mahārājā Jasavantsimha who was close at hand sent forces to the assistance of the retreating army. A second action now took place between the Pathāns and the Mahārājā, in which the latter, though having lost some of his best warriors, was able to drive the enemy to their mountain abodes. After this incident the Pathāns were so much afraid of the Mahārājā that, it is said, they would tremble with fear even when they heard the name of Jasavantsimhaji. For five years the Mahārājā stayed at Kābul, and through his endeavours and prowess peace was everywhere restored in this principality.

His second son Jagatsimhaji, too, died in his father's lifetime. Shortly after, he followed his sons to the grave in the year 1735 at Jamroj in Kābul.

If a life extending over fifty-two years, the Mahārājā passed the first twenty years in peace and tranquility, during the reign of Śāh Jehān : while the same number of years, though passed during the reign of Aurangzeb in an atmosphere of mistrust and treachery, was spent creditably with rare courage and intelligence. Far-sighted, politic and clever as he was, he was versed in the literature and the Vedānta as well. In literature he has rendered his name famous by writing a book called *Bhāshābhūṣaṇa*, while books on Vendānta like *Svātmānubhava* and others proclaim his keen intellect in the domain of philosophy.

The last years of his life were spent in the far off north-western frontier of India. The shrewd Moghul Emperor had some definite motives in sending this powerful Hindu prince to such a distant place. He found that the presence of Jasavant on the frontier of India would ensure the safety of his kingdom from the inroads of the Pathān tribes who were as troublesome in those days as they are now. Should however the Hindu prince die in the discharge of this onerous duty, the Emperor could not but be pleased at his kingdom being rid of one of the powerful vassals, who used to raise up his head whenever he liked. Moreover, the Rājput prince would get the assistance of none of his brethren, should he raise the standard of rebellion, in such a distant place. These were the intentions which influenced Aurangzeb, when he sent away Jasavant to protect the frontier.

Mahārājā Jasavant fully understood the tactics which Aurangzeb adopted to get rid of his enemies and he was always on the alert. The Mahārājā was a sincere patron of his religion. There is a story that once when, through bigotry, Aurangzeb destroyed several Hindu temples

and built mosques in their place ; the Mahārājā, then in Peshāwar, caused an assembly consisting of both Hindus and Mahomedans to be held. In the open meeting he declared, that should the Emperor persist in his policy of persecution, he himself would carry on a counter-persecution by the destruction of mosques. Thereupon, it is said, some well-wisher of the Mahārājā told him that if his words reached the ears of the Emperor the latter would be indignant with him. "This is just the reason," replied the Mahārājā boldly, "why I have declared my resolution in an open meeting."

Three months after the death of the Mahārājā, his two queens Jādamjī and Narukijī gave birth to two posthumous sons named Ajitasimha and Dalthambhana respectively in the city of Lāhore. But Aurangzeb declared them to be illegitimate and in consequence, forfeited the principality of Mārwar for want of legal heirs.

In order that Ajitsimha, the elder son of Mahārājā Jasavantsimha might succeed his father, the Rāthors wrote from Kābul a letter to that effect to the Emperor.

32. Mahārājā Ajit-  
simha,

But Aurangzeb refused as the heir was still a baby of three months, and he ordered that the infant prince should be sent to his court. He took Ajitsimha under his care, so that he might not be carried away to Mārwar. As the Rāthors found Aurangzeb was not favourable to their proposal, they came in person to plead their cause at Delhi. To their dismay, they found that the infant prince was very strictly guarded by the Emperor ; and they planned to steal away their ruler to Jodhpur. At this time it so happened that the wife of the Sardār of Borāwar, on her return from a pilgrimage to the Ganges, had come to Delhi. The Rāthors saw it was a good opportunity to carry out their design. So on Durgādās's advice, they had both the infant princes sent to the Sardārni at the hands of Khichī Mukundadās who was disguised as a Sādhu. Prince Dalthambhana died on the way, while Ajitsimha was brought to Balūndā under the protection of the Sardārni, and from there was sent to Sirohī. Here he was placed with a Brāhman Purohit named Jaggu under the supervision of Mukundadās. The Emperor came to know that Mahārājakumār had been taken away from him, so he ordered that the infant should be brought back to him. The Rāthors prepared to fight for their prince, the Emperor took up the challenge. They killed the two wives of Jasavantsimha and drowned their bodies in the Jamunā. A battle took place between the imperial



forces and the Rāthors in Delhi in 1736 and there Jodhā Ranehhoḍdās and Bhāṭṭi Raghunāth were killed, while Rāthor Durgādās though wounded escaped.

The Emperor granted the State of Jodhpur to Indrasimha, the grandson of Amarasimha, who established his authority all over Jodhpur, though Chāmpāwat Sonag and Durgādās continued to fight on behalf of Ajitsimhaji. At last Sonag and his party including Durgādās left Jodhpur and went away to Mewār. Mahārāṇā Rājasimha protected them. At this time Aurangzeb went on an expedition to the Deccan. This was a favourable opportunity which was seized by the Rāthors who defeated and drove away the imperial officers from Mārwar. The latter hastened to the Emperor at Ajmer and described to him all the violent acts committed by the Rāthors. Aurangzeb sent his son Prince Akbar to Jodhpur to bring the Rāthors to obedience. Durgādās seeing that force would be of no avail to him, tried to win over Akbar by diplomacy to his side, by tempting him with the offer to place him on his father's throne. Akbar was only too willing to imitate his father's example, and he soon threw in his lot with Durgādās. They together advanced with 100,000 men against the Emperor, who had barely 10,000 men with him at Ajmer. Seeing his critical condition Aurangzeb at once sent word to Muazzam to come immediately to Ajmer. This Prince, after his return from Ujjain, was encamped at Udaipur near the Udnaisāgar lake. No sooner had he received his father's order, than he came to Ajmer, while Akbar and his Rāthor allies were only four miles from that place. Zāhid Khān and other commanders deserted Akbar's side and went over to the Emperor. Only Tāhir Khān, the Commander-in-Chief of Akbar's army, remained faithful to Akbar; but even he was tempted by Aurangzeb to leave the prince. Unsuspectingly at midnight he deserted Akbar and prostrated himself at the imperial feet. But he was killed by a mace at Aurangzeb's order. At these numerous misfortunes, Prince Akbar lost heart. Khāfi Khān and other Mahomedan historians are of opinion that Aurangzeb very cleverly had a forged proclamation distributed in Akbar's army and it fell into Rāthor hands. The proclamation stated that Akbar had cleverly brought the Rājputs with him, now they should be placed in front while he should station himself in the rear. The Rājputs placed between two fires could be easily destroyed by Aurangzeb's army in front and Akbar's force in the rear. No sooner did the Rājputs come to know of

this proclamation than they separated from him. Akbar had no other alternative but flight. Prince Muazzam and Abu-l Kāsim were sent after him. All the baggage of Akbar's force was captured and his personal attendants were put to the sword. In spite of his distress, Akbar was still more anxious for the fate of his children and knew not where to shelter them. Durgādās offered to place the children under the care of his family and asked Akbar to accompany him. The Prince had full confidence in the Rāṭhor chief and entrusted his children to Rajput protection. Durgādās sent them with a favourite of his to his *zenānā*. Taking Akbar with him, they went to the Deccan by way of Rājpiplā. There Sambhājī and Akbar were brought together, so that Aurangzeb was compelled to turn his attention southwards.

In the meanwhile, Sonag and his party were killed in a fight with Etikād Khān, son of Āsraf Khān. Other Rāṭhors went and plundered Pur and Māṇḍal, in Mewār, where Mānsimha, the Rājā of Kṛṣṇgaḍh was commanding the imperial forces. Afterwards they went away to Sirohī, where their infant king Ajitsimha was in hiding. In 1742, the Rāṭhors laid siege to the fortress of Siwānā where its commander Purdil Khān Mevāti was killed. Two years later, Hādā Durjansimha who had been driven away from Būndī and had joined the Rāṭhors in their plunder of Pur and Māṇḍal, was killed by the Mahomedans.

In 1745, the idea occurred to some of the Rāṭhors that they had seen nothing of the ruler for whom they were fighting and suffering so much. So they must see him with their own eyes and afterwards they could bear any suffering for his cause with equanimity. So they appointed Chāmpāwat Udaisimha, son of Lakhdhīr, and Mukundadās, son of Sujānasimha, as their spokesmen. These two pestered Khīchī Mukundadās and even threatened him with death if he refused to show to them their ruler; especially as some of the Sardārs were beginning to doubt whether their ruler was alive or not; and if alive, they were asking for his whereabouts. But Khīchī Mukundadās replied that as he had been entrusted with the care of the Mahārājā's person by Durgādās; and as the latter was away in the Deccan, he could not bring out the Mahārājā without Durgādās's consent. But as the chiefs insisted on the matter, he had to give way and they with their young ruler went away to the hills and from there carried on a guerilla war for eighteen years.

In 1751, the Mahārājā was married to a daughter of the Rāṇā of Udaipur. Aurangzeb had so far suspected that Ajitsimha was a



mere pretender ; but seeing that the Rāṇā had given his daughter in marriage to the Rāṭhor, he was convinced that the latter must be the real son of Jasavantsiṃha. But now the Emperor began to be anxious about the fate of his grand-children,—the children of Prince Akbar—who were being brought up in the zénānā of Durgādās. Aurangzeb was very much afraid lest they might be forced to marry into some common Mahomedan family which would be a degradation to their imperial rank. So he asked Durgādās to give these children back to him. Seeing a favourable opportunity the Rāṭhor chief sent them away to the Emperor by means of Śujāt Khān, the Subedār of Guzerāt. Aurangzeb was very much pleased with Durgādās and granted to him Mertā in Jāgīr and made him the commander of 2,500 Jāts and of 2,500 horsemen. On Durgādās's request, he granted to Ajitsiṃha Jālor and Sāchor. Mojāhid Khān, who was hitherto the ruler of Jālor was given in compensation Pālanpur, where his descendants are reigning to this day as the Nawābs of Pālanpur.

In 1759, two princes were born to Ajitsiṃha. Four years later, on hearing of the news of Aurangzeb's death, the Mahārājā immediately attacked Jodhpur and took possession of the city, defeating Nājim Kulī, the imperial commander, who fled away. Later he conquered Sojhat, Siwānā and Pālī. Emperor Bahādur Śāh, Aurangzeb's successor, invaded Jodhpur, because of Ajitsiṃha's unauthorised action in taking possession of his ancestral kingdom. The Emperor had also to chastise Jaisiṃha, the Rājā of Āmber, as the latter had helped Prince Azam in his attempt to obtain the imperial crown. Bahādur Śāh came up to Ajmer and ordered Jodhpur and Āmber to be confiscated and thereupon both Ajitsiṃha and Jaisiṃha came to the Emperor and from there went to Delhi. They were ordered to accompany the imperial forces which were sent to the Deccan to quell the disturbances there. But both the dispossessed Rājās went as far as the Narbadā river and from there turned back. They went to Udaipur and following the Rāṇā's advice, drove out the imperial forces from Jodhpur. For six months Jaisiṃha stayed in Jodhpur then seeing a favourable opportunity, he took possession of his patrimony at Āmber. After some interval, the two Mahārājās and Durgādās took possession of lake Sāmbhar, which was a part of the imperial territory. Ajitsiṃha and Jaisiṃha divided up their new possession between themselves, but Durgādās also claimed some share of the spoil ; but Jaisiṃha tauntingly said that to obtain a share of lake

Sāmbhar, one must be born of Jasavantsimha's family. Naturally Durgādās felt aggrieved.

In 1766, Bahādur Śāh, visited Ajmer. Jaisimha and Ajitsimha met him there. Bahādur Śāh, recognizing accomplished facts, granted an imperial farmān investing both the Mahārājās with the territories which they had usurped by force. The Emperor needed very badly peace in Rājputānā, as the Sikhs were becoming very turbulent in the Punjāb and he was planning an expedition against them. At this time, Amarasimha of Udaipur was conspiring against his father Rāṇā Jaisimha in order to usurp the gādi. The Rāṇā demanded help from Ajitsimha at this critical juncture; and the Jodhpur Mahārājā finding it was an excellent opportunity to be rid of Durgādās sent him away to Udaipur to settle amicably the dispute between the father and son. Durgādās was successful in his mission, the rebellious Amarasimha was appeased by the grant of Rājnagar, which yielded an annual revenue of three lacs. The Rāṇā was so pleased with this Rāthor Sardār, that he kept him at his court. When nearing his death, Durgādās went to Ujjain and died an exile on the bank of the Siprā. In his memory a *chhatri* has been erected and is now called the Rāthor *chhatri*. For his unwisdom, in giving up such a loyal and devoted servant as Durgādās, a poet wrote as follows:—

“इहा घर ब्याहिज रौत, दुर्गो सफरा दागियो ।”

A century later, another Mahārājā of Jodhpur, Mānsimha confiscated the estates of the Sardārs who had helped him before. The couplet was written at that time, and means that in this (Jodhpur) family, it is customary to be ungrateful, as Durgā was burnt on the Siprā river.

Bahādur Śāh died in 1769 and he was followed by two ephemeral emperors, Jahāndār Śāh and Farrukh-siyar. At the coronation of Farrukh-siyar, Ajitsimha was not present. To avenge this slight the Emperor sent Saiyid Husain Ali Khān, his Commander-in-Chief, to Jodhpur. But the Mahārājā came to terms with him and in his company came to Delhi. To please him, the Emperor appointed him commander of 6,000 Jāts and 6,000 horsemen and made him the Subedār of Guzerāt. For six years, Ajitsimha remained in Guzerāt and became very friendly with the two Saiyid brothers—Saiyid Abdullah Khān, the Vazīr and Saiyid Husain Ali Khān, the Commander-in-Chief—who were all-powerful in the Empire and are known in history as the Saiyid King-Makers. Ajitsimha entered into a conspiracy with these two brothers and the Emperor



was imprisoned and killed by them. On the vacant throne, another puppet prince Rafi-ad-darajāt was made Emperor, and in four months he was succeeded by Rafi-ad-daulā. In 1775, on the coronation Rafi-ad-darajāt, the Emperor, acting on Ajitsimha's suggestion, abolished the jizya tax, which was imposed on all the Hindus in the imperial territory. As the ally of the Saiyid King-Makers Ajitsimha became very powerful at Delhi, and the trio managed the imperial affairs just as they liked. They decided to place Roṣan-akhtar, one of the grandsons of Aurangzeb, on the vacant throne. The new Emperor assumed the name of Mahomad Śāh and with the help of Nizām-al-mulk had Saiyid Abdullah Khān imprisoned and Saiyid Husain Alī Khān killed. Ajitsimha wisely remained all the time in his dominions. As the Moghul power was visibly declining, the Mahārājā took advantage of this opportunity and captured Ajmer and placed Ūdāwat Amarasingha, the Thākur of Nimbāj, in command of his new possession. But another imperial force was sent for the recapture of Ajmer, and after a bitter struggle with Amarasingha, Ajmer became once more an imperial possession. As Jodhpur was becoming powerful, both Jaisimha and the Emperor were becoming jealous of Ajitsimha's rise. Jaisimha advised Mahomad Śāh to have the Mahārājā killed by his young son Abhaisimha, who was residing with the Emperor at Delhi. So once the Emperor and Abhaisimha went on an excursion on the Jamunā river. While they were in the middle of the river, Mahomad Śāh asked Abhaisimha to kill his father, and threatened to drown him in the river if he refused to carry out his suggestion. In terror of his life, Abhaisimha consented and wrote to his younger brother Bakhatsimha to murder their father. Bakhatsimha carried out his brother's plan. Ajitsimha was murdered in 1781. About this sad incident, a poet has written the following verse:—

“बखता बखत बाहिरै, ते मायौ बज्रमाल ।

हिंदवाणी रो सेवरी, तुरकाणी रो माल ॥”

O Bakhatā! thou of evil omen, thou hast killed Ajitsimha, that Ajitsimha, the beloved of the whole Hindu world, and the target of all Mahomedan spears.

From the time of his birth to the day of his death, Ajitsimha experienced many a vicissitude of fortune. In the care of Durgādās and other Rāthor chiefs, he spent his early and impressionable years. When he came to know who he was, he went through many dangers to obtain

his ancestral kingdom, and did not rest till he was successful in his aim. When he ascended the gādi, he made himself so very powerful that he imprisoned Emperor Farrukh-siyar and had him killed, four Delhi sovereigns owed their throne to him and for a considerable time he made and unmade Emperors at his own will. A poet has well said :—

“अजौ दिलौ रो पातसा, राजा तो रचनाय ।”

Ajo (Ajitsimha) was the real Emperor of Delhi, and, his minister Raghu-nāth wielded powers like a Rājā. European writers have styled Ajitsimha as a King-Maker. A very lofty temple was built on the spot where Ajitsimha was cremated. It was begun in 1856 by Bhimsimhaji and was finished in 1860. Ajitsimha had thirteen sons, of whom Abhaisimha became the Mahārājā of Jodhpur and Aṇadasimha the ruler of Īḍar.

Abhaisimha succeeded his father to the gādi of Jodhpur in 1781.

33. Mahārājā Abhai-simha.

At his coronation, Emperor Mahomad Śāh gave him the title of Rājrajēśwar and granted him in jāgīr Nāgor which was then in possession of Indrasimha, the grandson of Amarasimha. Abhaisimha gave Indrasimha some other jāgīr and handed over Nāgor to his younger brother Bakhatsimha. Later the Mahārājā invaded and defeated the Rāv of Sirohi to teach him a lesson. To check the tide of Marāṭhā invasion in 1783, Sarbaland Khān was made Subedār of Guzerāt and he was sent there with a powerful Rajput force including the Jodhpur ruler, Kachhāwā Chhatrasimhaji and the Mewār contingent. A battle between the Imperial and Marāṭhā forces took place near Delhi, the Marāṭhās had to flee and the imperial authority was re-established.

As the Delhi authority was becoming gradually weaker, the Subedārs of Oudh and of the Deccan proclaimed their independence in 1787 and Sarbaland Khān, the Subedār of Guzerat also followed their example. Mahomad Śāh made Abhaisimha Subedār of Guzerāt, and he invaded his new Subā accompanied by his brother Bakhatsimha. At Ahmed-abād, the Mahārājā and Sarbaland met in battle and after five days' stubborn fighting, Sarbaland had to acknowledge defeat. The victory was mainly due to the bravery of the Nāgor contingent led by Bakhatsimha. The rebel Subedār was allowed to retreat with all his baggage. He then fled to Delhi and persuaded the Emperor that he had to fight Abhaisimha, as his troops whose pay was in arrears would have



murdered him if he had submitted. Mahomad Śāh believed this palpable falsehood and made Sarbaland, the Subedār of Kāsmir. Considerable booty fell into the hands of Abhaisimha and some of the artillery then captured is still to be seen in the Jodhpur fort. A year later the new Subedār of Guzerāt drove away Bāji Rao Peshwā who had penetrated into Guzerāt as far as Barodā. Abhaisimha remained for a long time in Guzerāt. As his younger brother Anandasimha was without any jāgir, he began to plunder the Mārwar possessions, and to put an end to his forays Abhaisimha wisely made him the ruler of Idar.

About this time a quarrel arose between Bakhatsimha and Zorāwarsimha, the Mahārājā of Bikāner over the possession of Kharbūji district. Bakhatsimha was victorious and annexed the district to his territory. Abhaisimha also espoused his brother's cause and invaded and besieged Bikāner. Zorāwarsimha protested against Abhaisimha's action, as he had already surrendered the land in dispute to Bakhatsimha, and on the latter's suggestion demanded help from Jaisimha, the Mahārājā of Jaipur. Jaisimha marched immediately on Jodhpur. Abhaisimha was compelled to raise the siege of Bikāner and to retreat to Jodhpur. Bakhatsimha was asked by his elder brother to come to his help and fight against Jaisimha. He immediately marched against the Jaipur ruler and reached Gagavāṇā (near Ajmer). There a battle was fought. Out of the 5,000 men of Bakhatsimha all were killed except a bare 60. With this handful of men, Bakhatsimha rushed on the place where the Jaipur flag was flying, thinking that Jaisimha must be near about there, and the Jaipur ruler frightened at his approach fled from the battle-field. Thus with but 60 men, the Nāgor ruler defeated the Jaipur forces and checked the invasion. Abhaisimha, although he very cordially thanked his brother for his help, blamed him for his rashness. About this battle a poet has sung:—

“एक कटारौ अग्रै, हृद बाह्यौ अमरेन ।

गगवाणा रै गोरवै, खग बाह्यौ बखलेस ॥”

Amarsimha thrust his dagger with terrible effect at Āgrā, in the same way Bakhat used his steel at Gagavāṇā.

After the battle of Gagavāṇā, at the intercession of the Rāṇā peace was brought about between Jaipur and Jodhpur. In the same year 1795 Nādir Śāh Durāni invaded and plundered Delhi.

In 1804, Emperor Mahomed Śāh died and he was succeeded by Ahmad Śāh. The new Emperor appointed Bakhatsimha as Subedār of Guzerāt. Abhaisimha died in 1805 after a reign of twenty-four years. He was a brave man and he was always victorious in battle. He left only one son Rāmsimha.

The new ruler ascended the gādi in 1805. Owing to his ill-temper, many of the Rāthor Sardārs left him and joined with Bakhatsimha. Only a few loyal Sardārs, including the Sardār of Mertā and Purohit Jaggu,

34. Mahārājā  
Rāmsimha.

remained faithful to Rāmsimha when Bakhatsimha invaded Mertā. A battle was fought in 1807 outside the Jodhpur gate, and after much slaughter the Nāgor ruler was victorious. After his defeat, Rāmsimha sent an envoy to Mādhojī Sindhiā demanding help against his uncle. Before the Marāṭhā chief could come to Rāmsimha's help, Bakhatsimha marched to Jodhpur and drove away his nephew, who had to fly to Mālwa. Although at first with the Marāṭhā help, he harried and even conquered a large part of Mārwaṛ territories, but in the end Rāmsimha was given the Sāmābhar district by his uncle. In 1829 Rāmsimha died in Jaipur.

After a successful rule of seventeen years in Nāgor, Bakhatsimha became the ruler of Jodhpur after driving away his nephew in 1808 in the month of Śrāvaṇa. Mādhojī Sindhiā, as requested by Rāmsimha, was

35. Mahārājā  
Bakhatsimha.

on his way to invade Mārwaṛ, but hearing of the many brave deeds of Bakhatsimha, he prudently retreated. But the new ruler thought that the Marāṭhās, although for the present they had gone away, would surely come back and ravage Mārwaṛ; so he prepared a large army to chastise them. With this force Bakhatsimha took possession of Ajmer and then marched into Jaipur. He encamped at Sindholā. The then ruler of Jaipur, Mādhosimha, saw that his kingdom would soon become the battle-field between the Rāthors and the Marāṭhās. In this crisis he turned for help to his wife, who was a niece of Bakhatsimha, and as such she alone could draw him out of the difficulty. He explained the whole position to his Rāṇī and said that the only solution of the difficulty lay in the death of Bakhatsimha. He gave a poisoned dress to his wife, who sent it to her uncle out of obedience to her husband's will, together with some ornaments and gold. The Jodhpur Mahārājā was in need of money and very gladly put on the poisoned dress. In a couple of hours the poison



penetrated into his system and he died in Sindhol'yā, in 1809, after a short reign of thirteen months. At their leader's death his army became discouraged and retreated. A temple has been built at Sindhol'yā in memory of Bakhatsimha by his son Bijaisimha in 1822.

Col. Tod, in his *Annals*, writes that it was Īśwarisimha's wife who sent that poisoned dress to Bakhatsimha. But in 1809, Mādhosimha and not Īśwarisimha was on the gādi of Jaipur, and the latter had died in 1808. So it could not be Īśwarisimha's wife who had sent the fatal dress to Bakhatsimha.

Moreover Col. Tod writes : " During his three<sup>34</sup> years of sovereignty, Bakhta had found both time and resources to strengthen and embellish the strongholds of Mārwar. He completed the fortifications of the capital, and greatly added to the palace of Jodhā from the spoils of Ahmedābād. He retaliated the injuries of the intolerant Islamite, and threw down his shrines and his mosques in his own fief of Nāgor and with the wrecks restored the edifices of ancient days. It was Bakhta also who prohibited, under pain of death, the Islamite's call to prayer throughout his dominions, and the order remains to this day unrevoked in Mārwar."

Bakhatsimha was a brave, political and learned ruler. He was very keen on dealing out justice to his subjects. The Jodhpur wall which is still intact was completed by him within the short space of six months. The work had begun as early as the first decade of the seventeenth century, in the reign of Māldev; but it was only by Bakhatsimha's zeal and persistence that the wall was finished.

Bijaisimha was the only son of the late ruler and he was installed on the gādi in the district of Mārōṭh, east of Jodhpur. Emperor Ahmad Śāh sent him the customary presents. In 1811, Rāmsimha, the dispossessed ruler of Jodhpur, invaded Mārwar with the help of Appājī Rāo and Mādhosimha of Jaipur. Gajsimha, the Mahārājā of Bikāner, and Bahādursimha, the Mahārājā of Kṛṣṇgaḍh came to the rescue of Bijaisimha. A battle was fought at Mertā. At first the Jodhpur ruler was victorious, but later on he was defeated. Bijaisimha fled to Nāgor. The Marāṭhās under Appājī Rāo followed him and besieged Nāgor. The Jodhpur Sardārs sent two men, one belonging to Khokhar branch of

36. Mahārājā  
Bijaisimha.

<sup>34</sup> As a matter of fact he reigned only for one year.

Rāthors and the other to the Gehalot<sup>54</sup> clan, to kill Appājī Rāo. These two men disguised as baniās entered the Marāṭhā camp and began to quarrel among themselves. They therefore carried their complaints before Appājī Rāo, and then seeing a favourable opportunity they pierced the Marāṭhā chief with daggers. In the confusion caused in the Marāṭhā camp by the death of their commander, the Khokhar managed to escape and was given a Jāgīr. About this incident a poet has made the following couplet :—

“खोखर बडौ खुराकौ, खाद्यौ व्यापा सरखौ डाकौ ।”

The Khokhar was a terrible eater, as he swallowed a goblin like Appājī. In spite of Appājī's death Rāmsimha managed to obtain possession of a considerable portion of Mārwar, but his rule lasted only for a short time. Taking advantage of the quarrel between the two cousins, Rāmsimha and Bijaisimha, the Sardārs managed to usurp a good deal of power and caused much trouble to the ruler. Bijaisimha engaged a mercenary force to keep his turbulent jāgirdārs in awe. The Sardārs incensed at this step left the darbār and went away to Visalpur, 18 miles to the east of Jodhpur, and on the suggestion of Khichī Gordhan, Bijaisimha went to Visalpur and persuaded them to return. Shortly afterwards Ātmārām, the Mahārāja's guru, died in the Jodhpur fort and Bijaisimha himself performed his funeral ceremonies. Many Sardārs came to the fort to attend the funeral and taking advantage of this, Bijaisimha had them all seized and imprisoned them for life. About this incident there is this following couplet :—

“केहर देवो कचसौ, दह्यो राजकुमार ।

मरतै मोहै मारिया, चोटौवाला चार ।”

The shaven one even while dead killed four men with tufts of hair. The shaven one refers to Ātmārām who as a spiritual teacher had his head shaved, while the four jāgirdārs as men of the world kept their hair. These four<sup>55</sup> Sardārs were Chāmpāwat Devisimha,<sup>56</sup> the Thākūr of

<sup>54</sup> Col. Tod says that he was an Afghān, but this is not corroborated by the Khyātas.

<sup>55</sup> Col. Tod says that the number was six. But the couplet above cited cites only four names, and the Khyātas also mention only four Sardārs.

<sup>56</sup> Col. Tod writes : “The chief of Pokaran . . . adopted a son of Rājā Ajit [of Jodhpur] as their chief; his name was Devisimha” and continues that the adoption was taken “not improbably at the suggestion of the dying chief . . . having no sons of his own.” There are several inaccuracies here. Devisimha was neither the son of Ajitsimha, nor was he given by his father to be adopted by the chief of Pokaran. He was in fact a son of Mahāsimha of Pokaran who is said by Tod to have died childless.



Pokaraṇ ; Kūmpāwat Chhatrasimha, the Thākur of Āsop ; Ūdāwat Kesri-simha, the Thākur of Rās and Ūdāwat Daulatsimha, the Thākur of Nimbāj. The first three died in a short time in prison ; while the last named was released. Devīsimha of Pokaraṇ had become very powerful and used to say that the kingdom of Jodhpur lay in his scabbard ; when he was seized he was taunted about his statement and he retorted that the scabbard was now with his son Sabalsimha. Sabalsimha on hearing of his father's death rebelled and plundered Pālī but while attacking Visalpur he was killed. As he had subdued all his rebellious chiefs, Bijaisimha's power was firmly established. The Jodhpur ruler was a Vaiṣṇavite of the Vallabhāchārya school and as such he prohibited sternly the use of meat and intoxicants in his dominion. If a Sardār dared to consume wine and meat, he was immediately exiled from Mār-wār. So great was the awe in which he was held by his subjects that it was a common saying at the time that in Bijaisimha's reign the tiger and the lamb used to drink water from the same pool.

In V.S. 1827 a quarrel broke out in Mewār between Rāqā Arisimha and his Sardārs about the district of Goḍvāḍ. The Rāqā asked for help from Bijaisimha and with his help put down the turbulent chiefs. As the Rāqā had no money to pay the Mār-wār ruler for his help, the Goḍvāḍ district was given to him as compensation and to this day it belongs to the Jodhpur State. About this time the plunderers of the Sarāi caste became troublesome and a force was sent to Ūmarkoṭ to suppress them. In that place the Soḍhās (a sept of Parmārs) were the rulers. They were driven away by the Tālpurās of Sindh. Vijaḍ, the Tālpurā leader, was defeated by Bijaisimha and his territory was annexed to Mār-wār. In 1844 as the Marāṭhās were preparing to invade Jaipur, its ruler Pratāpsimha asked for help from Bijaisimha, because Jaipur formed the bulwark of Rājputānā against the Marāṭhā aggression and should it succumb, Jodhpur would also fall under Marāṭhā domination. The Jodhpur Mahārājā immediately rushed to the defence of the Jaipur territory and a battle was fought between the Rājputs and the Marāṭhās at Tūngā, and it was mainly owing to the Rāṭhor bravery that the Rājputs were victorious and the Marāṭhās were driven away. On their return from Jaipur, Bijaisimha seized Ajmer. To avenge his defeat, Mādhōjī Sindhiā prepared another trained force within four years and invaded Mār-wār. Bijaisimha called the Mahārājās of Bīkāner and of Kṛiṣṇagadh to his help. They joined the Jodhpur forces at

Mertā. The Marāṭhā forces came to the Lūni river, and while they were there De Boigne's artillery stuck fast in the mud. Some of the Rāthor chiefs advised immediate attack, but owing to internal disunion the opportunity was soon lost. The Mahārājās of Bikāner and Kṛiṣṇ-gaḍh withdrew their forces, as they were needed for the defence of their own territories against the impending Marāṭhā attack and the Rāthor force was left alone to fight De Boigne. Owing to some confusion, the Rājputs attacked their own artillery mistaking it for the enemy's. Taking advantage of this mistake, the Marāṭhās dashed on the Rājputs and defeated them completely. Bijaisimha fled to Mertā and from there to Nāgor. Mādhojī Sindhiā seized Ajmer. Fearing the continuance of the Marāṭhā invasion, Bijaisimha soon made terms with Mādhojī. The terms were necessarily severe. The Mahārājā had to pay 60 lacs of Rupees and to give up Ajmer. The tribute hitherto paid to the Dehli Emperors was to be paid hereafter to the Marāṭhās. As the Jodhpur State was too poor to pay 60 lacs in cash; jewels, some cash and a few hostages were given in security.

Mahārājā Bijaisimha had a Jāt mistress (पासवान) named Gulābrāi, who for a long time was his chief favourite. So great was her hold on the Mahārājā that she even interfered in state matters. The Sardārs naturally resented this intrusion of an upstart woman in politics. A conspiracy was formed against her under the leadership of Savāisimha of Pokaraṇ, grandson of Devīsimha, and Gulābrāi was murdered. The conspirators even tried to dethrone Bijaisimha and place his grandson Bhīmsimha on the throne, but the attempt failed. The Mahārājā survived this event by a few months only and he passed away in the month of Aśad, 1749 after a reign of forty years. Although the end of his reign was feeble, Bijaisimha for the greater part of his rule gave complete peace and order to his kingdom. He was a devoted follower of the Vaiṣṇvite sect, and built several temples, the most famous of which the Gangasāmji temple is still extant. He converted several palaces of his exiled chiefs into temples by depositing idols in them. In honour of his mistress Gulābrāi, he built the Gulābsāgar tank, the Kuñjabihāri temple, Girdikoṭ and Mamhlābāgh where now the Saddar hospital is situated.

After Bijaisimha's death, Bhīmsimha, the son of Bhomasimha and the grandson of the late Mahārājā, who was then in Jaissalmer hastened to Jodhpur and ascended



the gādi. It was the wish of the Bijaisiṃha, that his younger son Zalimsiṃha should succeed him; but owing to the help of Savāisiṃha of Pokaraṇ and of the Thākur of Āuvā, Bhīmsiṃha became the ruler of Mārwar. During his father's lifetime Zalimsiṃha was granted the jāgir of Goḍvaḍ, but his nephew when he became the Mahārājā sent a force against him and Zalimsiṃha had to leave his domain and died in exile in Mewār. Bhīmsiṃha lived on bad terms with his brothers and nephews. The reason for this enmity seems to be due to the evil influence which Savāisiṃha had on his ruler. The Thākur of Pokaraṇ was a bitter foe of Bijaisiṃha who had killed his grandfather; and when he obtained power in Mārwar in Bhīmsiṃha's reign he pursued relentlessly all the survivors of the late ruler's family. The only member of the royal family who managed to escape was Mānsiṃha, a cousin of Bhīmsiṃha.

With his usual foresight, Bijaisiṃha had granted to his grandson Mānsiṃha the jāgir of Jālor, so that he might be out of his cousin's power. When Bhīmsiṃha ascended the gādi, he sent a force against him. A struggle went on between the cousins for some time. In 1857, Mānsiṃha because of his straitened circumstances plundered Pālī and on his return, he came across Bhīmsiṃha's force at Sākdaḍā. He was on the point of being made prisoner, but was saved by the Thākur of Āuvā, who carried him safely to Jālor. The Mahārājā tried in vain to oust his cousin from that place. Bhīmsiṃha sent a large army with Bhaṇḍāri Gangārām, Singhi Vanraj and Singhi Indrarāj to besiege Jālor. The siege was very vigorously pursued and Mānsiṃha was compelled to think seriously of leaving the fort. It was about the time of the Divāli festival. He asked for advice from his guru Āyas Devanāth. His teacher advised him to wait for four or five days before abandoning the Jālor fort. And it so happened, that on the fifth day after Divāli, Bhīmsiṃha died suddenly in the month of Kārtik, 1860. When this news reached the besieging force, Bhaṇḍāri Gangārām and Singhi Indrarāj saw that as Bhīmsiṃha was childless, Mānsiṃha was the inevitable successor. So they offered their allegiance to Mānsiṃha and recognised him as their ruler by giving to him nazar and performing nichhrāval. Mānsiṃha thereupon made his state entry into Jodhpur at the head of his forces. Bhīmsiṃha reigned for eleven years. During his reign there was not a single famine in Mārwar. He had a very high idea of his royal dignity. It is related that once when out riding his whip fell down from his hands, and it was given to him by one of his

syces. That such a man as his syce should presume to give him the whip was looked upon by Bhīmsiṃha as an insult to his royal dignity. When he came to the fort, he performed a purification ceremony and made some offerings to Brāhmins to wash out his sin. Bhīmsiṃha was however of a cruel temperament and vindictive towards the members of his family.

Mahārājā Mānsiṃha was the grandson of Bijaisiṃha and son of Gumānsiṃha. He was installed on the gādi in the month of Māgh, 1860. The first two years of the new reign passed in peace and harmony, but

38. Mahārājā  
Mānsiṃha.

the seed of future troubles was already laid. Savāisiṃha of Pokaraṇ announced that the wife of Bhīmsiṃha was about to become mother; and he expected to be the regent if the child happened to be a son. Mānsiṃha declared that, if a son was born he would resign the gādi in his favour, but if the child happened to be a daughter she would be married into some royal family. In any case, the expectant mother should be placed under his care. But Savāisiṃha had Bhīmsiṃha's rāṇī sent away to Pokaraṇ, and shortly afterwards announced that a son was born and gave him the name of Dhoṅkalsiṃha. Mānsiṃha declared that Dhoṅkalsiṃha was only a supposititious son of Bhīmsiṃha and refused to acknowledge him as the Mahārājā. Savāisiṃha sent away the queen mother and her child to Khetdī.

During the late Mahārājā's lifetime, a marriage was arranged between Bhīmsiṃha and Kṛiṣṇakumārī, a daughter of Mahārāṇā Bhīmsiṃha of Udaipur. But after Bhīmsiṃha's death, negotiations began between Udaipur and Jaipur for the hand of the princess. Mānsiṃha forbade Jagatsiṃha of Jaipur to marry Kṛiṣṇakumārī, as he had a prior right to her hand. But Jagatsiṃha refused to pay any heed to this advice. The Mahārājā led a large force to invade Jaipur and encamped at Ālaniyāvās, near Mertā. There he heard that bridal presents (ṭikā) were being sent from Udaipur to Jaipur. Mānsiṃha sent a force and prevented the bridal party from going to Jaipur and it was made to return to Udaipur. He also called Jasavant Rāo Holkar to his help and the Marāṭhā chief met him near Ajmer. Jagatsiṃha of Jaipur thought it prudent to make peace with Mānsiṃha; and both the Mahārājās met at Puṣkar, and a two-fold marriage alliance was arranged between them. But peace between Jaipur and Jodhpur was of short duration. Savāisiṃha of Pokaraṇ, thirsting for revenge against Mānsiṃha, stirred up Jagatsiṃha by recalling to him the insult given by



Mānsimha in forcibly preventing his marriage. The Jaipur ruler allowed himself to be won over by Savāisimha, and he resolved to fight with Mānsimha. As the town of Khetdī; where Dhoṅkalsimha, the supposititious son of Bhimsimha, was living, was in Jaipur territory Jagatsimha could very well take up the rival claimant's cause. A large Jaipur force was being prepared to invade Mārwar. Owing to Savāisimha's diplomacy, Suratsimha of Bikāner also joined Jaipur. While Jaipur and Bikāner were preparing to invade Jodhpur, Mānsimha and his army took up their position at Mertā, and he immediately wrote to Jasavant Rāo Holkar whose wife and family he had protected when Holkar and the English were fighting. The Marāṭhā chief came as far as Harmāḍā (near Ajmer), but being bribed by Jagatsimha he went back. Both the Jodhpur and the Jaipur-Bikāner armies were encamped at Gīṅgoli. Once more Savāisimha played havoc with Mānsimha's force by his diplomacy. He won over to his side good many Sardars of the Jodhpur army, and twenty-two of them deserted Mānsimha, either going away to their homes or joining the invading armies. In spite of his hopeless position, the Jodhpur ruler was determined to fight out the matter, but Mertā Zālimsimha, Thākur of Mithadī and Mertā Śivnāṭhsimha of Kuchāman and others persuaded him to retreat, and Mānsimha was brought back to Jodhpur in the month of Fālgun, 1863. The invading forces soon captured Mertā and rapidly overran Nāgor, Pālī and Sojhat and arrived at Jodhpur which was besieged. Mānsimha was quite unprepared to meet the Jaipur-Bikāner forces. The invaders entered the city in the month of Chaitra, only the fort remained with Mānsimha. The enemy now prepared to besiege the fort.

In the fort of Jodhpur, Singhi Indrarāj, the former commander of the army, was a prisoner. He offered to help Mānsimha in his difficulty, if he was given freedom. So the Mahārājā released him and he managed to escape through the besieging forces and to reach Mertā. He met Mertā Śivnāṭhsimha of Kuchāman and they prepared an army to invade Jaipur. About this time Mīr Khān, the Pindāri chief, was fighting on the side of the Jaipur forces at Jodhpur; but a quarrel broke out between him and Jagatsimha over the question of payment, and in anger he withdrew his forces from Jodhpur and went away to Mertā. The Marāṭhās, under Bāpūjī Sindhiā and Jān Butīsī, came to Jodhpur to assist Mānsimha and were advancing towards Mertā. To arrange

some terms with Mīr Khān, Śivlāl, the commander of the Jaipur forces, and Savāisimha of Pokaraṇ came to Mertā, but they failed to placate the Pindāri leader. But they managed to persuade the Marāṭhās to go away from Mertā by bribing them. On the other hand, Śivnāṭhsimha of Kuchāman won over Mīr Khān to the side of Jodhpur, by an immediate payment of one lac of Rupees and a promise of four lacs later. Śivnāṭhsimha and the Pindāries then invaded Jaipur. The Jaipur forces under Śivlāl and the Jodhpur-Pindāri forces met at Fāgi and in the battle, the latter were victorious and captured considerable booty. Śivlāl fled and was pursued by Śivnāṭhsimha. The Jodhpur forces harried the Jaipur territory and then returned again to Jodhpur. Jagatsimha when he came to know of the havoc wrought by Śivnāṭhsimha in his dominions, withdrew his forces from Jodhpur in the month of Bhādrapad, 1864. The Bikāner forces also retreated and the siege of Jodhpur was raised.

Mānsimha was now determined to take revenge on his disloyal Sardārs, especially on Savāisimha who had troubled him all through his reign. So the Mahārājā entered into a plot with Mīr Khān. It was arranged by the two conspirators that Mīr Khān should pretend to retire from the Jodhpur service, on the ground that he was ill paid and fly to Pokaraṇ, and having won Savāisimha's confidence kill the Thākur at a favourable opportunity. Mīr Khān played the part assigned to him. In anger he withdrew his forces from Jodhpur and encamped at Mūṇḍwā—10 miles to the south of Nāgor. There he began to abuse Mānsimha, Savāisimha believing that the enemy of his enemy was his friend wanted to win over the Pindāri chief to his side. Mīr Khān promised on the Qurān to be faithful to Savāisimha. The latter invited him to his palace where some ceremony was going on. While the Pokaraṇ Thākur was enjoying the festivities in a tent; the ropes were, by Mīr Khān's order, cut and the tent fell down. Savāisimha was buried under the debris and his head was shown to Mānsimha by Mīr Khān. Three other chiefs were killed at the same time, Chāmpāwat Gyānsimha, Thākur of Pālī; Jetāwat Kesarisimha, Thākur of Bagḍi and Kūmpāwat, Bagsirām, Thākur of Chandāval. Their heads also were carried to Jodhpur and were thrown down from the fort and there burnt. As a reward for this service Mīr Khān was given a jāgir yielding a revenue of 30,000 Rupees, including the villages of Mūṇḍwā and Kucherā and a daily allowance of 100 Rupees.



In 1865, Mīr Khān with the Jodhpur forces was sent against Bīkāner as its Mahārājā had helped Savāisīnha in 1860. The Bīkāner forces were defeated and Suratsīnha had to pay a fine of 3,00,000 Rupees and give back the district Phalodhi which was in his possession. A year later Mānsīnha sent Mīr Khān to Udaipur asking the Rānā, that as the hand of his daughter Kṛṣṇākumārī had been promised formerly to a member of the Jodhpur family, she should not be married anywhere else. Some authorities relate that Rānā Bhīmsīnha seeing that this affair might lead to further complications, administered poison to his daughter as the best way out of his difficulty; others relate that the daughter herself drank poison to save her father.

Mīr Khān, seeing how indispensable he had become, wanted to take possession of Mertā and Nāgor in addition to Mūṇḍwā and Kucherā which had already been given to him in jāgir. Mānsīnha raised no objection to Mīr Khān's ambition; but his minister, Singhi Indrarāj, refused to allow this addition to the Pīṇḍārī power. Mīr Khān joined his forces with Muhtā Akhechand, a bitter enemy of the minister, who promised to give the Pīṇḍārī chief seven lacs if he could kill Indrarāj. Some Pīṇḍārī soldiers went to the Jodhpur fort to claim their pay from the minister and Āyasa Devanāthjī—Mānsīnha's old guru—who were carrying on the administration of the State. A quarrel arose and both the minister and the guru were shot. Mānsīnha took the death of his two friends very much to heart and went into retirement, and in the month of Vaiśākh, 1873 entrusted the affairs of the kingdom to his son Chhatrasīnha with Muhtā Akhechand as his minister. Mīr Khān had also to leave the Mārwar territory and he later founded a principality in Ṭonk Rāmpurā (in Jaipur territory). For some time Mānsīnha lived in strict seclusion and paid not the slightest heed to the state affairs. His only friend at that time was Beṇu, his tailor, with whom alone he used to talk.

In 1874, a treaty was entered into between Jodhpur and the East India Company. The heir-apparent Chhatrasīnha was represented by Byās Bisanrām<sup>23</sup> and Byās Abhairām, and the Governor-General, the Marquess of Hastings, by Col. Metcalfe. The main conditions of this treaty were that the British Government undertook to protect Jodhpur, while in return Jodhpur promised to pay a tribute to the Company and to furnish 1,500 horse for the service of the British Government when required. The Mahārājā promised not to enter into any negotiation

<sup>23</sup> He was an Āsopā (Dāhimā) Brāhman by caste.

with any ruler without the sanction of the British Government. Similar treaties were entered into at different times with the other Rājput States. In 1860, a treaty had been entered into between Jodhpur and the Company. It was signed by the Marquess of Hastings; but as it was not ratified by Mānsimha it was of course not valid. In that very year Chhatrasimha died. Muhtā Akhechand and Chāmpāwat Sālimsimha, the Thākur of Pokaraṇ administered the State, while Mānsimha continued to be in his seclusion.

When the Marquess of Hastings came to know of the death of Chhatrasimha he sent his agent Munsi Barkatali to ascertain whether Mānsimha was fit to reign or not. The Munsi found out that the Mahārājā was only waiting for a favourable opportunity to resume his active life; and was willing to come out of his retirement, if the Company promised not to interfere in Jodhpur. Mr. Wilders who was also sent by the Governor-General saw that Mānsimha was not at all insane, as he had been represented, but only feigned insanity. The Company gave the required promise and once more Mānsimha began to administer the state affairs and he inspired so much confidence and trust, that even those who had wronged him felt themselves quite safe. He pleased all the Sardārs by granting them various offices, while those who were office holders were confirmed in their positions. The Mahārājā thus completely won over the trust of all his chiefs.

Mānsimha had adopted this policy of conciliation only in order to lull the suspicions of his foes, so that he might deceive them with greater ease. In 1876, Muhtā Akhechand and eighty-four of his companions were seized by the Mahārājā, as they had helped Chhatrasimha when he was the virtual head of the State. Eight of these, including Akhechand were forced to drink poison in the Jodhpur fort. The ex-minister promised to pay Mānsimha twenty-five lacs if he was released, but Mānsimha refused to grant his request. Jośi Śrī Kṛṣṇa also was poisoned, and while dying, he gave to the Mahārājā the curse that as he was dying childless, his ruler should also die without issue; and so it happened. Owing to this high-handed action his Sardārs sent a vakil to the Agent to the Governor-General at Ajmer, asking for the British help in their difficulties. The Agent promised to bring the matter to the notice of Mānsimha. Owing to the representations of the Agent, Mānsimha pacified for the time being his rebellious Sardārs, by granting to them various jāgirs.



In 1880, owing to the depredations of the hilly tribes—the Mers and the Minās—the district of Merwārā which is 32 miles to the west of Ajmer was brought under the control of the English Government for eight years, and the period was later extended to another nine years. Mr. Dixon, the Commissioner of Ajmer, founded a city—Navośahar—in that district, which was later permanently annexed to the Company's dominions. About the same time the Sardārs and Jāgirdārs of Māllāni began to plunder that district, and the English Political Agent for the time being took up the administration of the locality, paying 4,000 Rupees a year to the Mahārājā. The district was ceded back to the State under the reign of Jasavantsīnha II. When the English annexed Sindh, Mānsīnha asked the Company to give him Ūmarkoṭ which belonged formerly to Jodhpur, but was conquered by the Tālpurā armies in 1869. But the Company refused to accede to this request, but as compensation gave to Mānsīnha 10,000 Rupees annually, the estimated revenue of Ūmarkoṭ. As Mānsīnha had promised to pay a tribute of 2,23,000 Rupees, he had now to pay only 2,13,000 Rupees.

The frontier between Sirohī and Jodhpur was in a disturbed condition owing to the depredations of the Bhīls and the Minās. Mānsīnha was asked to place a force of 600 horse in the locality and thus re-establish order; otherwise the Company would have to encamp its troops there. But as the administration of the State was becoming slack under the ascendancy of Bhīmnaṭh no steps were taken; and the English sent up their troops to the disturbed locality, and thus was established the Eranpurā camp which still exists. Madhurājdev Bhoṣle of Nāgpur fled from his territories and took refuge at Jodhpur. The English asked Mānsīnha to give up the refugee, but the Mahārājā evaded the request stating that a prisoner in Jodhpur was equally a prisoner in the British territory. A darbār was held at Ajmer by the Political Agent and all the rulers of Rājputānā were invited to come, but Mānsīnha did not attend the darbār.

While there existed several sources of friction between the Company and the Jodhpur State, another good reason for the English interference in Mārwar was furnished by the slack administration of the State. For some time everything went on quietly; but once more the guru Bhīmnaṭh and his disciples interfered in state matters, and the Mahārājā out of his devotion to his teacher did not wish to go against them. So affairs went on as badly as before. Jāgirs were confiscated,

and once again the Sardārs brought their complaints before Mr. Sutherland, the Company's Agent at Ajmer. In the treaty of alliance between the British and the Jodhpur State it was arranged in 1801, that instead of furnishing 1,500 horse for the service of the Company, the Mahārājā might pay annually to the English a sum of 1,15,000 Rupees. Further it was stipulated between the two parties that the tribute of 1,08,000 Rupees paid formerly to the Marāṭhās should be paid to the Company. Thus Jodhpur had to pay every year a sum of 2,23,000 Rupees to the English treasury. But under the ascendancy of Bhīmnaṭh no money was being paid by the State. Mr. Sutherland asked Mānsimha to assume the control of affairs, but so great was the ascendancy of his guru that the Mahārājā paid no heed to this suggestion. The Agent at last made up his mind to interfere and to put an end to the disorders in the State. In 1896, he went into Jodhpur with a small English force, accompanied by all the vakils of all the Rājput States and the dispossessed Jodhpur Sardārs including Bhāṭṭī Saktidān, Thākur of Sathin. Mr. Sutherland was given to understand that so long as the English wanted to re-establish order in the State, the Sardārs would be on his side even if it came to fighting; but should any harm be done to Mānsimha himself, their loyalty to the Mahārājā would induce them to take up his side.

On hearing of the arrival of Mr. Sutherland, Mānsimha left Jodhpur and received him at Baṇāḍ, eight miles to the east of the capital. The Agent asked the Mahārājā to give up the possession of the Jodhpur fort to the English, and Mānsimha surrounded by the disaffected Sardārs readily consented. It was agreed that the fort should be given back after six months. After a short interval, the English returned to Ajmer. As regards the Sardārs, Mānsimha asked them to go back to their jāgirs, in the hope that they would be too busy fighting among themselves to interfere in state matters. Even now the supremacy of the Nāṭhs was unchallenged, the English seeing that order would not be restored so long as the Nāṭhs remained in the State; seized the leaders, some of whom were taken to Ajmer and others fled away to their estates. Śravaṇanāṭh was exiled and Lakṣmīnāṭh of Mahāmandir retired to his estates in Bikaner. After the downfall of the Nāṭhs, Mānsimha ceased to take any interest in state affairs, he took up the garb of a Saunyasī and left the Jodhpur fort and took up his abode at Maṇḍor. He designated as his successor Takhatsimha, son of Karaṇasimha, Rājā



of Ahmednagar. In 1900 on the ekādaśī day, Mānsimha passed away.

Mānsimha was a ruler of considerable political ability, but owing to his dissensions with his Sardārs and his excessive obedience to the Nāths, he could not administer the State as he really wanted. He experienced considerable vicissitudes of fortune during his time; and of his long reign of forty years, very few were passed in peace. He was personally a learned man and a poet of no mean order. He had a very keen appreciation of the abilities of paṇḍits, poets and musicians, and he welcomed them all to his court, which during his reign became the centre of intellectual and artistic culture. As a poet has well said :—

“जोधै कौधौ जोधपुर, ब्रज कौधौ ब्रजपाल ।  
लखनेऊ काशी नगर, मान करौ नेपाल ॥”

Jodhā founded Jodhpur: by propagating Vaiṣṇavism and building several temples of Viṣṇu, Bijaisimha (Brajpāl) made Jodhpur another Maṭhurā (Braj); Mānsimha by bringing together musicians, paṇḍits and yogīs made Jodhpur another Lucknow, Kāśī and Nepāl combined.

As Mānsimha had died childless, Mr. Sutherland placed on the vacant gādī Takhatsimha of Ahmednagar, who was descended from Ajitsimha, and was designated as his successor by the late ruler. The

39. Mahārājā  
Takhatsimha.

Rāṇīs of Mānsimha, the Sardārs and the officials agreed to recognise him as their ruler. Takhatsimha, accompanied by his son Jasavantsimha, arrived in Jodhpur in the month of Kārtik, 1900. The new ruler re-established order and the disloyal Sardārs had to retire to their estates. Soon peace and quiet reigned in Jodhpur. Takhatsimha wanted to keep possession of Ahmednagar also, but as his son was with him at Jodhpur, Ahmednagar became united to Īḍar. In 1904, the two famous dacoits, Śekhāwat Dūngjī and Javārajī, who had been imprisoned by the Company in the Āgrā fort, escaped from their prison and fled to Nāgor. They were seized and handed over to the English by the Mahārājā, as an evidence of his friendship.

In 1914, the Indian Mutiny broke out. At that time a small force of sepoy came to Āuvā, and the Sardār of the place gave them asylum in his fort. The Political Agent requested the Mahārājā to help him with some Jodhpur troops to chastise the Sardār of Āuvā. Takhatsimha sent a force under Rāv Rājma! and Killadār Anāḍsimha to Āuvā. The place was besieged; and the sepoy and the Sardār were

driven away. Some of the English who had fled into Jodhpur to escape from the fury of the sepoys were given protection by the Mahārājā. A force was sent from Jodhpur to help the Company and it went as far as Nārniol. But in the meantime the Mutiny was quelled. In recognition of the considerable help he had given to the English, Lord Canning made Takhatsimha a G.C.S.I. Some of the Sardārs, whose estates had been confiscated during the Mutiny, had fled to Bīkāner and from there were ravaging the Mārwar territory. At the suggestion of the British Government, they were reinstated in their estates.

The first twenty years of his reign were passed in peace. But in 1922, party strife began once more in the State and Takhatsimha began to change his dīwāns in rapid succession. Mr. Taylor, a retired British officer, was appointed Dīwān, but he soon resigned; and he was followed by Hājī Mahomed Khān who was murdered in 1923. He was succeeded by Munśi Mardān Alī Khān. Some jāgirdārs became disaffected towards the new minister and left their jāgirs. In 1925, came the great famine and many people left their houses and fled eastwards towards Mālwa. People died in large numbers or else became homeless. In those times the following song was sung:—

“पचौसा काल परे मतौ आई रे भोलो दुनिया में ।”

“O famine of 1925, may you never return to this simple world.” Bājra, which was formerly sold at twenty seers a Rupee, was sold at the rate of three seers a Rupee. The darbār used to give cooked food to the starving people and especially Rānī Jādechī, one of the wives of Takhatsimha, earned great fame for her liberality and bounty in feeding the hungry multitude.

In 1927, a treaty was entered into between the British Government and the Jodhpur State as regards the salt produced in the Sāmbhar district. The salt produced there was to be taken by the English, but in return they were to pay to Jodhpur 1,25,000 Rupees. A similar treaty was also concluded with Jaipur. Similar arrangements were entered into with regard to the salt produced in Nāmwa and Guḍā. In the same year Lord Mayo held a darbār at Ajmer, at which all the rulers of Rājputānā were present. No proper arrangement had been made as regards the seats to be allotted to the different rulers. Takhatsimha went to Ajmer; but thinking that he had not been given in the darbār the proper precedence due to him, he did not present himself in the assembly,



and went away without seeing the Viceroy. Lord Mayo looked upon this incident as an insult to the British Government, and the Imperial authorities decided to diminish his salute from nineteen guns to seventeen.

As often happens in absolute monarchies, when the sovereign becomes old the administration of the State becomes slack ; so it happened also in Jodhpur. When Takhatsimha had passed his fiftieth year, the feudatory Minā tribes began to harry the Goḍwād district, to curb them and to restore peace in those territories the heir-apparent, Mahārāj Kumār Jasavantsimha was sent against them. Some Minās were executed and their heads hung in the trees, others fled ; and thus the district was pacified. About this time the question of succession came to the front. The Mahārājā had ten sons, of whom the three eldest were Jasavantsimha, Zorāwarsimha and Pratāpsimha. Although Jasavantsimha was the eldest, he was born when his father was merely the ruler of Ahmednagar ; while Zorāwarsimha, though second, was born after Takhatsimha had become the Mahārājā of Jodhpur. So, on this ground Zorāwarsimha claimed the gādi and he was supported by several of the Sardārs. In 1928, he took possession of Nāgor, as its impregnable fort gives its owner the command over all the neighbouring districts. Jasavantsimha with an army went to Nāgor to drive away his brother from there. A civil war seemed about to break out. The Mahārājā saw it was high time to intervene, and accompanied by the British Resident he went with an army to Nāgor to drive away Zorāwarsimha from there. He persuaded his second son to come with him to Jodhpur. As Takhatsimha was suffering from phthisis, he handed over the administration of the State to his eldest son, Mahārāj Kumār Jasavantsimha, and withdrew from active life. The British Government also thought highly of the Mahārāj Kumār because of the ability with which he had pacified the Goḍwād district. Jasavantsimha was given the title of Yuvarājā and carried on the administration of the State. A year later Takhatsimha died in the month of Māgh, 1829.

During his reign, Takhatsimha had conferred many benefits on his people. It was customary for the Chārāns, the Dholis and the other border tribes to harass the Sardārs by demanding exorbitant sums from the Jāgirdārs at their weddings. To prevent this system of blackmail, Takhatsimha fixed a proportionate amount, varying according to the annual revenue of the Jāgirs to be given to these people at the weddings

of the Sardārs. Sometimes it happened in the Rājput families, that new-born daughters were occasionally killed by their parents as it was often difficult to find for them suitable bridegrooms. To prevent this inhuman practice, the Mahārājā sternly ordered that no daughters should be killed ; and this order was carved on stone slabs which are still to be found fixed on the gates of forts and offices in all the districts of the kingdom. When the Rājputānā-Mālwa railway line was laid, Takhatsimha gave the land for it free of charge to the Company. Formerly custom duties were levied on all articles passing through the Mārwar territory ; but the Mahārājā gave up his custom rights as far as the articles carried on this railway were concerned. In 1922, at a darbār held at Āgrā, an attempt was made to enforce the Arms Act in Rājputānā also. But it was owing to the skill and diplomacy of Takhatsimha that this policy was not enforced. On the whole, Mārwar prospered during this reign, although the revenue of the State was small. Takhatsimha was a great builder. Many granaries, parks and factories were then constructed. Several schools and hospitals were also opened. Personally he was of a brave and charitable disposition.

The new ruler ascended the gādi in the month of Fālgun, 1929.

40. Mahārājā  
Jasavantsimha II.

That year bumper crop was produced and this was regarded by the people as an auspicious augury for the coming reign. In 1930, a civil court, a criminal court and an appeal court were established, and a Legislative Council (Mehakmā Khās) was also set up for the general supervision and administration of the State. In this Council some Sardārs and a few higher officials were appointed members, and Bhaīyā Faizullā Khān was made the chief minister. The new Mahārājā was keen on the spread of education and enlightenment in Mārwar. A high school was established in Jodhpur, and later the Jasavant College was founded in which education up to the B.A. standard is given. A girls' school was also set up. Takhatsimha had given a donation of one lakh Rupees towards the foundation of Mayo College at Ajmer. Jasavantsimha gave 36,000 Rupees for a boarding-house--to be called the Mārwar Boarding House, and promised to give free of charge all the Makraṇā marble necessary for the construction of the building. When a Memorial Church was erected at Cawnpore in honour of those slain in the Mutiny, some marble was needed ; and the Mahārājā agreed to supply all the quantity required and sent it from his State to Cawnpore at his own expense. This gift



of his was meant to show his gratitude for all that the English had done in 1914.

Jasavantsīnha was of an extremely liberal disposition, and his chief minister was equally charitable; and so in two years a debt of 20 lakhs was accumulated. A loan of 24 lakhs was also taken from the British Government, and this sum was spent on a pilgrimage to the Ganges river to throw the ashes of the late Mahārājā. In 1932, Lord Northbrooke paid an official visit to the Jodhpur State and he was given a magnificent welcome. All the Jāgirdārs of Mārwar with their retinue were invited. The whole army, with armour on, lined the street for four miles. Next year the Prince of Wales came to Jodhpur, and once more Jasavantsīnha showed his princely hospitality. The royal visitor with his own hand invested the Mahārājā with the insignia of G.C.S.I. Although Jasavantsīnha was personally of a charitable nature, it should have been the duty of the minister to see that the expenditure did not exceed the revenue. So the inevitable result followed, debts began to accumulate. Faizullā Khān was dismissed from office, and the work of the ministry was entrusted to Pratāpsīnha who was then at Jaipur. In 1934, famine occurred in the State and to relieve the hardships of the people, the price of corn was fixed in the kingdom. It was ordered that corn should not be sold at a higher rate than eight seers per Rupee. The order was on the whole well obeyed and thanks to it the people passed the famine year without much difficulty.

Some of the Sardārs had left their estates in anger, and were ravaging the territories of their neighbours. The leader of this band was the Sardār of Lohiyānā. An expedition under the command of Pratāpsīnha was sent against them, and after a few skirmishes, all the rebel Sardārs were punished and once more peace was restored in the kingdom. The British Government seeing that the administration of the State was carried on very efficiently, granted back to Jodhpur the district of Mallānī which had been occupied by the English during the reign of Mānsīnha. Only the criminal cases of the district were still to be under the control of the Resident.

In 1938, it was decided to lay down railways in the State, and for that purpose Mr. Home was called from England. There had always been boundary disputes between the different villages of Mārwar; and to settle the matter once for all the services of Capt. Lake were lent by the British Government to arbitrate in the matter. The whole kingdom

was surveyed; and for payments in kind, as had hitherto been the custom, payments in cash (bighori) were substituted. To organise the Customs Department Mr. Hewson's services were utilised, but he died shortly after he came to Jodhpur. To perpetuate his memory, the Hewson Hospital was erected. Both Mr. Hewson and Mr. Home devoted all their abilities to their respective duties; and it is because of Mr. Home that Mārwar possesses a net work of railways, and for this boon the people of Jodhpur still bless the memory of Jasavantsimha and his descendants.

Owing to the exertions of Mr. Powlett and Pratāpsimha, acting of course at the suggestion of the Mahārājā, the whole administration of the State was put on a modern basis. The old regime passed away, and the new era began. New books on law and customs were issued, and the administration was carried on according to the lines laid down in them. Jāgirdārs of the first class were given civil and criminal powers in their estates. The Forest and the Public Works Departments were organised; for the sale of liquor and opium, a previous license was made necessary. Municipal Committees were set up for the purpose of sanitation. The one great reproach often levelled against the fair name of Jodhpur was that it was the haunt of plunderers like the Bhīls, the Mīnās, etc. A special department was established to deal with these freebooters; and many of them gave up their lawless habits, and adopted the peaceful calling of agriculturists. Later, when all the Bhīls and the Mīnās had become respectable citizens, this department was merged into the Police Department.

Tanks were constructed, and wells were dug in the desert portions of the territory. Two regiments of the Imperial Service Corps were formed to serve under the British Government.

Jasavantsimha passed away in 1952, after a reign of twenty-three years. He was of such a genial and loving disposition, that it was impossible to become his enemy. The enmity between Mārwar and Mewār was of long standing. But this Mahārājā ended this hereditary ill-feeling between the two premier States of Rajputānā by his charm and tact. The Mahārāṇā of Udaipur visited Jodhpur and stayed there for a month, and Jasavantsimha paid a return visit to Udaipur. The newly-established friendship was further strengthened by a marriage alliance between the heir-apparent of Jodhpur and the daughter of the Mahārāṇā. The Mahārājā was very keen on the spread of education



in his dominions. He also established a special Historical Department to study the inscriptions and the historical records of the State.

Mahārājā Sardārsimha, the only son of the late Mahārājā, succeeded his father; but as he was only sixteen years old, a council of regency under the presidentship of

41. Mahārājā  
Sardārsimha.

Pratāpsimha was set up to carry on the administration of the State. Two years later the new ruler assumed the reins of the State in his own hand. Sardārsimha began his rule by founding a Female Hospital and a school for the education of the sons of Rājputs. The school is situated at Chopāsni, six miles from Jodhpur. The Mahārājā carried on very efficiently the work of the State, and the British Government gave back to him the jurisdiction of the criminal cases of the Mallānī district, which had hitherto been in the hands of the Resident. Sardārsimha gave repeated proofs of his attachment to the British Government by always sending his forces to fight for the cause of the English. In 1954, in the Tirah expedition, a Jodhpur contingent served on the frontier; three years later in the Chinese War, the Jodhpur forces were equally conspicuous.

In 1956, a terrible famine visited Jodhpur, and at that time he spent thirty-six lacs in relieving the distress of his people. He also had some wells dug and tanks constructed. Railway lines were laid all over the country, in the west as far as Sindh, in the north as far as Bhatindā, in the north-east as far as Hānsi-Hissār. In the city stone-paved roads were laid out and a clock-tower was erected, round about which a hundred and fifty shops are to be found, and the place is now known as the Sardār Market. A Registration Department was established and the Police Department was organised. Sardārsimha was very keen on military matters and had a course of training at Dehrā-Dun, and was made a member of the Imperial Cadet Corps. He was unrivalled in polo, and this was due to the fine training given to him by his uncle Pratāpsimha. The Mahārājā was very fond of foreign travel, and once made an extended tour in England, France, Switzerland and Austria. Owing to his delicate health, Sardārsimha used to stay in Pachmari (C.P.), and the supervision of the State was entrusted to Mr. Jennings, the Resident; because Pratāpsimha's services could no longer be utilised as he had now become the Mahārājā of Īḍar. Sukhdev Prasād continued to be the minister.

His long stay in Pachmari improved his health considerably, and on

his return, the Mahārājā once more took charge of the administration; and for a time Jodhpur experienced an era of peace and prosperity. But unfortunately Sardārsimha passed away in 1967, and was mourned by all his numerous subjects. The late Mahārājā had a very tender heart. Under his reign, the custom of making some grants to all the pardānaśin ladies and children of Mārwar in straitened circumstances was begun, and this charitable practice is continued to this present day. Formally a poll-tax was levied on the lower castes like Ghāñchī, Teli, Kumhār, etc.; but this tax was abolished by this ruler. On the spot where his father was cremated, he erected a magnificent marble temple (thadā), which is one of the sights of Jodhpur.

The late Mahārājā left three sons—Sumersimha, Umedsimha and  
 42. Mahārājā      Ajitsimha. Sardārsimha was succeeded by his  
 Sumersimha.      eldest son, Sumersimha, in 1967. As the new  
 ruler was thirteen years old, once more a regency council was formed and Mahārājā Pratāpsimha became the regent, assisted by five other members. Many changes were made in the personnel of the State. The whole administration was overhauled and reorganised on a better basis. Another welcome change was made. Only those who had gone through a proper course in law were allowed to practise as vakils in the courts of law. The young ruler was sent to England for a proper training and he remained there for two years. On his return home, the Great War broke out. Mahārājā Pratāpsimha immediately prepared to go to the front, and Sumersimha asked permission of the British Government to accompany his grand-uncle. The permission was granted and with his army he went over to France. After two years' active service, he came back to Jodhpur to arrange for his marriage. Sumersimha was married in 1972. As he came of age in 1973, he was entrusted with the administration of the State and Mr. Pestonji was appointed minister.

About this time electric installation was set up in Jodhpur; and in the fort, in the city and in private houses, electric lights and fans were introduced. A special department was established for the supervision of temples, and when necessary even special grants are made to them. There was no one fixed standard of weight in Mārwar; in some places one seer was equivalent to the weight of 80 Rupees, in others to 60 Rupees. To put an end to this variation, Mr. Śāmbihārī Misser, then revenue member, wanted to introduce everywhere one uniform standard of weight,—one seer to be equivalent to 80 Rupees. But this innovation



brought about many complaints from the people, and they laid their grievances before the minister. The Mahārājā advised the minister to yield to the wishes of the people, and this wise decision increased immensely the popularity of the young sovereign. This little incident shows how much did Sumersimha love his subjects. He was fortunate in having in Mr. Pestonji, a minister who shared with his master love for the people. Unfortunately the minister did not remain long in Jodhpur, as his services were required by the Jām of Jāmnagar who had lent his services to this State. Chhajurām, a Gauḍ Brāhman, was appointed minister. In 1974, plague visited Jodhpur and the people wanted to leave the city and to go out in the country. With his usual generosity and love for his people, the Mahārājā placed Rāikā bagh—the palace of Jasavantsimha,—the military quarters and state buildings at the disposal of his people, where anybody could stay. In that fatal year only one-eighth of the normal population remained in the city, the rest had fled outside. To preserve order and justice in the deserted capital, the Mahārājā sent his cavalry to patrol in Jodhpur. Thanks to these prompt measures, the life and property of the people were saved. Unfortunately for Mārwar, this young ruler died the next year at the early age of twenty-one to the grief of the whole State.

As Sumersimha had died without leaving any sons behind him, he  
 43. Mahārājā                      was succeeded by his younger brother Umedsimha,  
       Umedsimha.                      who was then sixteen years old. Once again there

was a minor on the throne of Jodhpur, so for a third time a council of regency consisting of four members was instituted. Mahārājā Pratāpsimha became the regent, and his younger brother Zalimsimha was made the vice-president of the regency council. The young ruler is at present being educated at Mayo College, Ajmer. Owing to the efficient administration of the regent, the revenue of the State has increased from one crore to a crore and a half, and there is no State in Rājputānā which enjoys such a large revenue. In territorial extent Mārwar comprises 37,000 square miles, it is the largest State in Rājputānā. In numbers the Rāthor clan exceeds all the other clans. The family goddess (कुलदेवी) is Nāgañechiyā. Once she assumed the form of a hawk (शेन) to protect the clan, so she is called राइशेन or राडासन. For this reason in the Rāthor flag there is a hawk with the following motto रण बंका राठोर (Rāthors, skilled in war).

Mahārājā Pratāpsimha is the regent of Jodhpur at present and

has acted so twice in the past. He is the great-uncle of Umedsimha, so no account of Jodhpur would be complete without some account of this great man. Mahārājā Pratāpsimha was born in 1902. From his very childhood he showed signs of unusual activity and ability. When Mahārājā Jasavantsimha ascended the gādi in 1929, he had several Mahomedan favourites around him; and Pratāpsimha displeased with their conduct left the Jodhpur State and went away to Jaipur. There he was initiated by Mahārājā Rāmsimhaji into administrative and state affairs. When owing to mal-administration debt was increasing in Jodhpur, on Rāmsimhaji's advice, Pratāpsimha was called back to Mārwar. Order was at once introduced in the State, guilty officers were dismissed and the whole State was placed under his supervision. About the same time Mr. Powlett was appointed Political Agent at Jodhpur, and he helped considerably Pratāpsimha in organising the State on Western lines. So for this reason he remained in Jodhpur for twelve years, an unusually long period for a Political Agent. Under the ægis of Mahārājā Pratāpsimha, the administration of the State was carried on very efficiently. Dacoits were suppressed. Once Lord Roberts, then Commander-in-Chief, visited Jodhpur, and while out on hunt a wild hog attacked Pratāpsimha, and as his horse was wounded he had to alight on the ground. The hog attacked him, and in a hand-to-hand fight that ensued though his thigh was pierced, he stabbed the animal with a hunting-knife. Owing to his bravery and administrative talents the Government of India conferred on him in 1943, the insignia of K.C.S.I. In 1944, on the occasion of Queen Victoria's Golden Jubilee, Pratāpsimha went to England as the representative of Jasavantsimha. Her Majesty was pleased to appoint him as an Honorary Lieut.-Colonel of the British Army and also to make him one of her A.D.C.'s.

Mahārājā Pratāpsimha is a great expert in all military matters and in all martial exercises. In polo and peg-sticking, he was in his time regarded as unrivalled. Once more in 1954, on the occasion of the Diamond Jubilee of Queen Victoria, he went over to England as the representative of Sardārsimha. In the royal procession, Pratāpsimha was on his horse in the full glory of his oriental costume. The *Pall Mall Gazette* stated that Sir Pratāp's dress and horsemanship were unrivalled. He was the cynosure of all eyes. At this time the insignia of G.C.S.I. was conferred on him, and the Oxford University made him an LL.D. In 1956, in the Chinese War, the Mahārājā went with his contingent to



the front, and being highly pleased with his valour, the British Government presented four guns to the State. As the Mahārājā of Īḍar had died without issue, Pratāpsimha succeeded the vacant gādi there. King Edward VII made him his A.D.C. and conferred on him a C.B. and later on a G.C.V.O. On the death of Mahārājā Sardārsimha, in order that the administration of the State might not go to pieces under the minority of Umedsimha, he wished to undertake himself the work of the State. But the difficulty was that being the ruler of Īḍar, he could not administer two States at the same time. To overcome this difficulty, Pratāpsimha handed over the control of the Īḍar State to his nephew Daulatsimha, and then became the regent of Jodhpur. In 1970, the Great War broke out, and once more Pratāpsimha went to the front with his army, and owing to his bravery and experience, he was made the Commander-in-Chief of all the Indian forces in France. He remained at the front up to the conclusion of armistice. On the death of Sumersimha, once more he had to take charge of the Jodhpur State. Although he is seventy-six, he preserves all the vitality and the energy of a man of fifty. Jodhpur owes everything to his rule, and under his vigilant rule the prosperity of the State has increased by leaps and bounds. May he live long is the prayer of every true son of Mārṇār.<sup>89</sup>

<sup>89</sup> Since this paper was written, Mahārājā Pratāpsimha has passed away.

*Genealogical table showing the different offshoots of the present ruling family of Mārwar.*







## THE E AND O VOWELS IN GUJARĀTĪ.<sup>1</sup>

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1. The existence in Gujarātī of open *e* and *o* sounds beside the closed has been recognized for a considerable time. Lists of words with open *e* and *o* have been given in the Narmakoś and other dictionaries. The latest lists appear in the Linguistic Survey of India.<sup>2</sup> Here however the open *e* is characterised as being only short, whereas actually there is a long open *e*, just as there is a long open *o*. A further step was taken by Mr. N. B. Divatia,<sup>3</sup> who drew attention to the fact that Gujarātī possesses both long and short open *e* and *o*, as well as short *e* and *o* intermediate in quality between the open and the closed and found in final syllables. These last sounds he called 'ardhavivṛta.'

2. These differences of quality are not usually shown in the Gujarātī script. Mr. Divatia's use of the inverted mātrā for the open sounds is perhaps the best way of marking these sounds in the nāgarī or connected alphabets, and is certainly superior to Dr. Tessitori's suggestion of using the double mātrās, which should be reserved for the diphthongs *ai au*. These diphthongs actually exist in Gujarātī (not to speak of other modern Indian languages) in words of the type *bhāi sāv* which are sometimes written and normally pronounced *bhai sau*.

In writing of these sounds and in quoting Gujarātī words below I have made use of the following symbols:—*ā ō* long close vowels; *e o* short close vowels; *ē ō* long open vowels; *ɛ ɔ* short open vowels.

3. As to the origin of these open sounds, Mr. Divatia pointed out their descent from Old Western Rājasthānī (OWR) <sup>4</sup> *ai au*, and compared them with the similar sounds of Mārwāḍī. His phonetic account of the development, namely that *ai au* > *aya ava* > *ay av* > *ɛ ɔ*,<sup>5</sup> and his contention that these groups became the open vowel only

<sup>1</sup> Contributed in February 1920.

<sup>2</sup> Vol. IX, Pt. II, pp. 344-346.

<sup>3</sup> Indian Antiquary 1915, pp. 17-19.

<sup>4</sup> For an account of Old Western Rājasthānī see Dr. Tessitori's articles I.A. 1914-1916.

<sup>5</sup> I.A. 1917.



when *a* bore the accent,<sup>6</sup> were rightly called into question by Dr. Tessitori, who pointed out that where in Old Western Rājasthānī *aya ava* are written for *ai au* it is a case of writing only, not of pronunciation.<sup>7</sup> There is moreover no phonetic necessity or even justification for the supposition of the stage *aya ava*. The normal course would be *ai au* > the diphthongs *ai au* > *ē ō*. Dr. Tessitori however was wrong in proceeding to say that so far from *ai au* passing through the stage of *aya ava*, OWR *aya ava* became in Gujarātī not *ē ō*, but *ē ō*. Dr. Tessitori also went astray in saying that the quality of the vowels in modern Gujarātī must be determined, not by the ear as Mr. Divatia most rightly maintained, but by the spelling of their Old Western Rājasthānī equivalents!<sup>8</sup>

An attempt is made below to account in full for the origin of both *ē ō* and *ē ō* in Gujarātī, and to clear up some of the points that still remain uncertain after the work of Mr. Divatia and Dr. Tessitori.

4. The tendency towards samprasāraṇa, or the absorption of a short *a* by a preceding *av* or *ay*, was at work early in the history of the Indo-aryan languages, and already in Pāli we find Sanskrit *aya ava* represented by *ē ō*, which in their subsequent history converge completely with Middle Indian<sup>9</sup> *ē ō* whether representing Primitive Indian *ē ō* or *ai au*. It must be noted that there can be little doubt that *aya ava* passed through the stages *ai au*, *ē ō* before becoming *ē ō*.

Samprasāraṇa was continued in the MI period after intervocalic *p*, still maintained in Pāli, had become *v*: e.g. *ōsaraṇ* (*apasarati*) *ōāsa-* (*\*apavāsa-*) *ōhattha-* (*\*apahasta-*).<sup>10</sup> cp. G. *ōt* (*apavṛtti-*) *khōvū* (*kṣapaṇa-*).

Since however this MI *ē ō* is represented in Gujarātī by *ē ō* and

<sup>6</sup> I.A. 1918.

<sup>7</sup> J.A.S. Beng. 1916, Bardie Survey, App. I.

<sup>8</sup> I.A. Sept. 1918. Mr. Divatia summed up his arguments in a paper read before the Oriental Congress at Poona in 1919. I cannot but feel that in part at least the dispute between Mr. Divatia and Dr. Tessitori was due to the use of the nāgarī alphabet which is unsuitable for the discussion of phonetic problems.

<sup>9</sup> I use the term Primitive Indian (PI), or if necessary to distinguish from other Indian languages Primitive Indo-Aryan, to denote that stage of the Indo-Aryan languages before the setting-in of the sound-changes which clearly differentiate Pāli and the Prākṛits from Sanskrit. PI corresponds roughly to the stage of the language represented in the R̥gveda. Middle Indian (MI) denotes the stage up to the time of the simplification of double consonants, say about 1200 A.D., when the Modern Indian (ModI) begins. Under MI therefore is included Pāli, the Prākṛits, Apabhraṃśa.

<sup>10</sup> Pischel, Grammatik der Prakrit-sprachen, § 154.

yet Skt *apa* appears in some Gujarātī words as *ō*, we must suppose that *apa* was re-introduced, as a literary loan, at a later period into the spoken language: e.g. *ōsarvū* (*apasarati* beside Pkt. *ōsaraī* which would give \**ōsarvū* in Gujarātī); or that under certain circumstances as, e.g. when PI *apa* was followed by two or more consonants, it remained as *ama* through the MI period: e.g. *kaparda-* (R.V. *kapardīn-*) Pkt. *kavaḍ-ḍiā* OWR *kaūḍī* G. *kōḍī*.

5. There was a similar early tendency towards contraction of two vowels in contact. This is seen in the sandhi of Sanskrit and in the earliest contractions of MI due to the loss of intervocalic *y* or *v*. In later Middle Indian, when through the disappearance of intervocalic stops large numbers of vowels came into contact, this tendency towards contraction seems to have fallen into abeyance for a long while, to reassert itself again in the modern period. Pischel, it is true, quotes a number of examples where vowels of like quality coming into contact in Prakrit have contracted.<sup>11</sup> But for the most part vowels in contact, and particularly the groups *aī aū*, maintained themselves throughout the MI period.

In the PI group *ayū* (where *ū* formed an interior syllable) on the loss of *y* *aū* contracted to *ō*: Pā. *mōra-* G. *mōra* (*mayūra-*).

Similarly in the PI group *avi* on the loss of *v* (under conditions not yet specified) *aī* contracted to *ē*: Pā. *thēra-* (*sthavira-*).

Otherwise MI *aī aū*, due to the loss of intervocalic stops, were maintained separately till the OWR period.

6. During this period late Middle Indian *ava aṅa* (< PI *apa ama*) become *aū aū*, which converge with MI *aū* (< PI *a*+stop+*u*). Later *aī aū*, became the diphthongs *ai au*, which remain in many of the modern languages, but in Gujarātī and Mārwaḍī have become *ē ṭ*. In Nepālī these sounds before nasals or when nasalised have developed even further, becoming first *e o*, then *i u*: e.g. N. *kun* (H. *kaun*) N. *khicnu* (H. *khaicnā*) N. *sūpnu* (H. *saūpnā*).

This same tendency which produced close PI *ē ṭ* from Aryan *aī au*, and MI close *ē ṭ* from PI *aī au*, *aya ava*, is still to be seen in the tendency in Gujarātī to make *ē ṭ* more close, and in the failure to distinguish between *ē ṭ* and *ē ṭ*, particularly in the unaccented syllables. Mr. Divatia, as noted above, calls these sounds 'ardhavivṛta'; and

<sup>11</sup> Pischel, §§ 165-168.



although I have failed to hear the difference myself, I would not contest his view. But in any case, the sounds in question being more like the close than the open, I have notified them, with Mr. Divatia, as *e o*. It should be noticed that this earlier narrowing of the open vowels in absolute finality continues the tendency which formerly narrowed MI final *-ē -ō* to *-ī -u*, while *ē* and *ō* were still preserved in the body of the word.

7. The question of the origin of *ē ō* in Gujarātī is further complicated by dialectical differences within Gujarātī itself, and by dialectical forms which have entered the literary language.

(i) In Kathiawar and Surath *ō* is replaced by *ō*, as e.g. in *sōn ghōḍo sōtī*.<sup>12</sup>

(ii) In northern Gujarat *ā* is regularly replaced by *ō* and *ī* by *ē*.<sup>13</sup>

(iii) There seems also to be a variation between *a* and *o*, and between *a* (when followed by original *i* in the next syllable) and *e*, which I have not been able to assign to any particular district. In these cases where dialectical *e o* have entered the literary language in accented syllables they have been lengthened to *ē ō*.

(iv) Lastly, there is variation between *u* and *o* on the one hand, and between *u* and *o* on the other.

I proceed now to discuss the Gujarātī sounds in detail.

8. Both *ē* and *ō*, but particularly the latter, are pronounced more open when followed by *ṇ / ḍ* or *r*. In some cases particularly in unaccented syllables, it is hard to distinguish whether *o* or *o* has been spoken; nevertheless the difference of sound does serve to distinguish difference of meaning in pairs like *mōr* 'peacock'; *mōr* 'tree-blossom,' *gōl* 'round' - *gōl* 'treacle.'

## 2

9. *ē* is a long close vowel in quality like French *ê*. It is found only in accented syllables. Before or after *ē s* becomes *ś*

*ē* is derived from :

(i) PI *ai*, *ē*, *aya* > MI *ē* or *e* before a consonant group.

*ai*: *kēsudā* (*kaiṃśuka-*) *gēru* (*gairikā*) *tēl* (\**tailya-*: *taila-*).

*ē*: *khēt* (*kṣētra-*) *chēḍo* (*chēda-*) *jēth* (*jyēṣṭha-*) *dēs* (*dēsā-*) *nēḍo*

<sup>12</sup> My informant is Mr. Desai, of the Ahmedabad District, to whom I am indebted for help.

<sup>13</sup> LSI IX 2, p. 329.

(*snēha-*) *mēvlo* (*mēgha-*) *sēth* (*srēṣṭhīn-*) *pēkhvū* (*prēkṣatē*) *bhēv* (*bhēda-*).

*aya*: *dēvū* (Pā. *dēti* < \**dayati*: *dadāti*).

(ii) MI *ē* representing an unexplained early contraction of *ai*.  
*kēl* (Pkt. *kēli* < \**kadili*?: Skt. *kadali*) *hētho* (Pkt. *heṭṭha* < \**adhiṣṭha*- cp. Skt. *adhastāt*).

(iii) Contraction of a MI group containing *ē*.

(a) MI *ēa*: *dēhrū* < \**dēvaharaū* \**dēvagharaka-* (*dēvagrha-*).

(b) MI *ēu*: *bēhu* < \**bēuho* (*dvē ubhau*).

(c) MI *aē*: *anērū* (Ap. *aṇṇaēraū* < \**anya-kāria-*) and after this *ghāṇērū* *bhālērū*, etc.

(iv) MI *ē* of unknown origin, but corresponding to *ē* in other Mod I languages: *chēkvū* (*ṭēkvū*) *pēt* (*vēcvū*) *hērvū*.

(v) *ē* of loanwords.

(a) Sanskrit tatsamas: *mēgh* *sēs* *kēs*, etc.

(b) English [*ei*]: *jēt* (*jail*) *rēlve* (*railway*).

(c) Portuguese *ei*: *rēs* (*reis*).

(vi) In some causatives from verbs containing radical *a*, on the analogy *ma{vū* (*milati*): *mē{vū* (*mēlayati*).

*ṭhērvavū* *dhērvavū* *phērvavū* *ṣērvavū*.

(vii) Dialectically for Gujarātī *i*: *nēk*=*nīk*, *pēdhī* (*pītha-*), *lēlī* (*līlū*), *sēṣphul* (*ṣīs*), *bhēkh*=*bhīkh*, *vēṇā*=*viṇā*.

*vājū*=*vāḷū* (*vāḷukū*) is perhaps due to the influence of *rēṭi* 'sand' ta. *rēṇu* 'dust.'

### e

10. *e* is a short vowel slightly more open than the corresponding long. It is almost equivalent to the English [*e*] in *met*. It occurs in both accented and unaccented syllables. Before and after *e* *s* becomes *ś*.

*e* is derived from:—

(i) Preaccentual MI *ē*: *jēthānī* (: *jēth*) *peṭāro* (: *pēt*) *śevāl* (*śaivāla-*) *vehvāl* (*vaivāhika-*)

(ii) (a) Postaccentual MI *-aē -ai* > *ē* > *e*<sup>14</sup>: 3rd. sing. pres. *-e* (Pkt. *-ai* Skt. *-ati*), 2nd. sing. pres. *-e* (Ap. *-ahi*), 3rd. plur. pres. *-e* (Ap. *ahi*), inst. sing. *-e* (Ap. *-ai* Pkt. *-aēṇa*=*aem* Skt. *-akēna*), loc.

<sup>14</sup> As noted above, § 6, this sound is said by Mr. Divatia to be intermediate between *e* and *ē*.



sing. -e (Ap. -ahī Skt. -asmin or Pkt. -aē Skt. -akē), ne (Ap. anṇai : anya-).

(b) Postaccentual *a* followed by *i* in the next syllable: *sātem* or -am (*saptamī*) *sāpen* or -aṇ (*sarpiṇī*) *gōphen* f. or -aṇ.

(iii) MI ē in unaccented words. This shortening had taken place in OWR where the sound is written *i* (=close *e*) *em kem jem* OWR *ima kima jima* : Ap. *eha- keha jeha* ; OWR *bi* beside *be* (*dvē*) G \**be* (as in *beānī*) : here *e* being more open than *ē*, when itself again lengthened, appears as long open ē in G. *bē*.

(iv) *e* or *i* in loanwords.

(a) English [e] : *pen* (*pen*) *pensil* (*pencil*).

(b) Arabic and Persian *i* : *eltemās* (A. *iltimās*) *esak* (P. *isak*) *ehsān* (A. *ihsān*) *kōses* (P. *kōsis*) *dedār* (P. *didār*) *pherist* (P. *fihrist*) *bemār* (P. *bimār*) *mehr* (P. *mihr*) *lebās* (A. *libās*).

(c) English [i] : *geṇī* (*guinea*).

(v) Dialectically Gujarātī *i* : *het*=*hit*, *pēḍo* (*piṇḍa*-).

ē

11 ē is a long open vowel equivalent to French *ê*. It is found only in the accented syllable. Before and after *ē* *s* remains unchanged.

It is derived from :—

(i) MI *āi* : *pēsuvū* (*pravisati*) *bēsuvū* (*upavisati*) *pēhrvū* (OWR *pahiraī*) *bēhr* (*badhira*-) *bēhṇ* (Pkt. *bahiṇī* : Skt. *bhaginī*) *bhēs* (*mahiṣī*) *chē* (Pā. *acchati*) *sē* OWR *saī* for \**sāi* Ap. *saāi* Skt. *satāni* under influence of *saū* (Skt. *satam*).

MI *ai* : *pēthū* (*praviṣṭa*-), *bēthū* (*upaviṣṭa*-), *pēhlū* (Ap. *pahillaū*), *ghēlū* < \**gahillaū* (*grathila*-).

MI *ai* : *ghērū* (*gabhira*-).

(ii) MI *ai* of unknown origin where other ModI languages have *ai* : *khēcvū* (H. *khaicnā*), *gēḍo* (H. *gairā*), *thēli* (H. *thailī*), *bēl* (H. *bail*), *mēlū* (H. *mailā*), *pēdal* (H. *paidal*), etc.

(iii) Pkt. *aya* in loanwords either from literary Jaina Prakrit or from a dialect which avoided hiatus between *aa* by -y- : *rēṇ* (OWR *rayaṇī* Skt. *rajanī*) *vēṇ* (OWR *vayaṇa* Skt. *vacana*-) *sēṇ* (OWR *sayana* Skt. *svajana*-).

(iv) *ai* *aya* in loanwords.

(a) Sanskrit tatsamas : *vēr* (*vaira*-) *bhēraṇ* (*bhairava*-) *vēraṇ* (*vairiṇī*) ; *nēṇ* (*ayana*-) *bhē* (*bhaya*-) *khē* or *kṣē* (*kṣaya*-).

(b) Arabic and Persian *ai*: *ēn* (A. *ain*) *ēs* (A. *ais*) *kēd* (A. *qaid*) *gēbi* (P. *gaibī*) *phēslo* (P. *faisala*) *bēdū* (A. *baid*) *ēb* (A. *aib*) *gēr-* (A. *gair-*) *nēh* (P. *nai*).

(v) *yā* in tatsamas: *vēkaraṇ* (*vyākaraṇa-*).

(vi) (a) MI *ah*: *kēhvū* (*kathayati*) *sēhvū* (*sahatē*) *vēhvū* (*vahati*) *rēhvū* (H. *rahnā*) *lēhr* (*lahari*).

(b) *ah* in Arabic and Persian loanwords: *jhēr* (P. *zahr*) *nēhr* (A. *nahr*) *sēhr* (A. *sahr*) *mēhl* (A. *maḥall*).

(vii) MI *ā* followed by *i* *ē* in the next syllable.

(a) MI *ari arē*: *ghēr* < *ghari* \**garhē*, *ghērvū* (\**garhati* or \**garhayati*: *gr̥hāti*)

(b) Gujarātī *āri*: *tērikh*=*tārikh*.

(c) MI *a* followed by *i*: *kēd*=*kaḍ*, f. (*kaṭi-*) *mēs*, f. (*maṣī*) *hēḍ*, f. (*haḍi-* in Divyāvadāna) *khēḷ*, f. (M. *khaḷ*) *cēḷ*=*caḷ*, f. *pēr*, f. (N. *pari*) *tēḍ*, f. (*taḷa-*) *nēḷ*=*naḷ*, f. (*nala-*) *sēr*=*sar*, f.

(viii) Gujarātī *ā* after a palatal: *cēpvū*=*cāpvū*.

ε

12. *e* is the short open vowel corresponding to *ē*, and is closer than the English [æ] in *hat*. It is found in both accented and unaccented syllables. Before and after *ε s* remains unchanged.

*ε* is derived from:—

(i) Preaccentual Gujarātī *ē*: *bēsāḍvū* (: *bēsuvū*).

(ii) Preaccentual *yā* in tatsamas: *vepār* (*vyāpāra-*).

(iii) *ya* before two consonants in tatsamas: *jeṣṭikā* (*yaṣṭikā*).

ō

13. *ō* is a long close vowel like the French close *o*. It occurs only in the accented syllable.

*ō* is derived from:—

(i) PI *ō au ava* > MI *ō*.

*ō*: *kōḥī* (*kōṣṭha-*) *kōs* (*krōśa-*) *gōthvū* (*gōṣṭha-*) *gōt* (*gōtra-*) *gōrsī* (*gōrasa-*) *ghō* (*gōdhā*) *chōḍvū* (*chōṭayati*) *thōḍū* (*stōka*) *dēr* (*dōra-*) *dōhvū* (*dōhayati*) *ghōḍo* (*ghōṣṭaka-*) *kōhvū* (*kōthayati*) *cōkhū* (*cōkṣa-*) *cōḷi* (*cōlu-*) *tōḷvū* (*tōlayati*) *kōi* (*kō'pi*) *bhōi* (*bhōjin-*).

*au*: *gōrū* (*gaura-*) *cōr* (*caura-*) *dhōvū* (*dhaunti*) *mōṭi* (*maukṭikā-*) *pōthī* (\**paustaka-*: *pustaka-*) *bhōm* (*bhauma-*) *pōḷi* (\**pauli-*: *pulikā*) *kōḍ(h)* (*kaṣṭha-*).



ava : hōvū (*bhavati*) ōs (*avaśyā*) ośiyāḷū (*avaśin-*) ōchū (*avacchitā-*)  
oḷābo (*avalamba-*) kōḷiyo (*kavala-*).

(ii) PI *apa* > MI *ō* : ōḷ (*apavṛtti-*) khōvū (*kṣapaṇa-*).

(iii) MI *ō* representing an early contraction of *aū* : mōr (Pā. *mōra-* Skt. *mayūra-*).

MI *ō* in G. *bōrā* (Pkt. *bōra-* Skt. *badara-*) is unexplained.

(iv) Contraction of a MI group containing *ō*.

(a) MI *ōa* : sōnū (Pkt. *sōaṇṇa-* Skt. *sauvarṇa-*) kōhṇī (*kōph-ani-*).

(b) MI *ōi*, where a Gujarātī syllable follows : jōṣī (*jyotiṣin-*).

(c) MI. *aō* when not final : pōḷ (*pratōḷi*).<sup>16</sup>

*jun* (*lavana-*) is perhaps a loanword from a dialect where, as in Nepālī, *ō* before a nasal becomes *u*, e. g. N. *sun* (*sauvarṇa-*) *jun* (*jyōtanā*).

(v) MI *ō* of unknown origin but corresponding to *ō* in other Modī languages : chōḷ dōḷ.

(vi) *ō* in loanwords.

(a) Sanskrit tatsamas : krōdh (*krōdha-*) gōtar (*gōtra-*), etc.

(b) Persian : g *ō* (*gōšt*) jōr (*zōr*) tōp (*tōp*).

(c) English [*ou*] : bōḷ (*boat*) nōḷ (*note*).

(vii) Arabic and Persian *u* in the accented syllable : tōbro (P. *tubar*) bō (P. *bu*) sōbat (A. *suḥbat*).

(viii) In causatives from verbs (a) with radical *u* : jhōḷvū : jhulvū, dōḷvū : ḍulvū, tōḍvū : tuḷvū, phōḍvū : phuḷvū, bhōḷvavū : bhulvū, etc., (b) with radical *a* : ḍhōḷvū : ḍhulvū, thōbhvū (: *stambh-*).

(ix) Dialectically Gujarātī *u* in the accented syllable : ōḷakhvū = \*ulakhvū (*upalakṣatē*) bhōḷhū = bhulhū, perhaps mōḷh (*mustā*).

# o

14. *o* is the short close vowel corresponding to long *ō*. It occurs in the accented syllable before two consonants, otherwise only in the unaccented.

*o* is derived from :—

(i) Preaccentual MI *ō* : sohāg (*saubhāgya-*) ochāḍvū (*avachādaya-ti*), given as *o* in L.S.I. but cp. below § 15. ix.

(ii) Postaccentual MI *aō aū* > *ō* > *o* :—3rd sing. imperat. -*o* (-*atu*) 2nd pl. pres. -*o* (Pkt. -*ahō* < \**athah*) nom. sing. masc. -*o* (Pkt. -*aō* Skt. -*akah*).

<sup>16</sup> Given as *pōḷ* in L.S.I. probably mistakenly for the half-open *ō* before *ḷ*.

It should be noted that final *-aū* becomes still more closed and results in *-ū* : neut. sing. *-ū* (Ap. *-aū* Skt. *-akam*).

In compounds the accent of the first member was retained. This is shown by the OWR forms, where the second member is weakened, a long vowel or consonant being shortened : e.g. *Rāṭhaūḍa* (*Rāṣṭrakūṭa-*) *Cītaūḍa* (*Citrakūṭa-*) *Sīhaūṭa* (*Simha-putra-*) *Kasavaṭī* or *kasaūṭī* (*kasapaṭṭikā*), etc. In these words, then, as with final *-aū* OWR *aū* *ava* appear as *o* : *Rāṭhoḍ Cītoḍ Sīhoṭ Lāhor* (OWR *Lāhaūra* < *lābhapura-*) *kasoti dēsoḥo* (OWR *dēsavatānū*) *Phaḷodhī* (OWR *Phalavadhī* < *\*phalavardhikā*) *bāroḥ* (OWR *bāravaṭa*) *karot* (OWR *karavata*). For *Rāṭhoḍ Cītoḍ* : see § 8.

(iii) *u* in loanwords.

(a) Sanskrit tatsamas : *ottam* (*uttama-*) *ottar* (*uttara*).

(b) Arabic and Persian *u* before a consonant group or before the accent : *oddho* (A. *uḥḍah*) *ostād* (P. *ustād*) *bokhār* (A. *bukhār*) *lobān* (A. *lubān*). In the accented syllable before a single consonant *o* is lengthened : see above § 13. viii.

(iv) Dialectically Gujarātī *u* : *okhāṇū* = *ukhāṇū* (*upakhyāna-*) *odhār* = *udhār* (*uddhāra-*) *kodāḥo* = *kudāḥo* (*kuddālā-*). In the accented syllable this *o* is lengthened : see above § 13. viii.

### 5

15. 5 is a long open vowel. The lips are more rounded than for English [ɔ:] in *horse* : it is therefore less distinct from *ō*. It occurs only in the accented syllable.

5 is derived from :—

(i) MI *āū* : *nōliyo* (*nakula-*) *pōhīū* (*prthula-*) *bōhīū* (*bahula-*) *lōḍo* (*lakūṭa-*) *hōṇ* (*adhunā*) *chō* (*acchatu*) *tō* (*tataḥ*) *pōhr* (OWR *pahura* ts from *prahara-*) *bhō* (*bhaya-* m. in Lexicographers) *vōh* (*vaha-*) *sō* (OWR *saū* Skt. *śata-*).

*cōbo* (*caturveda-*) is shown by its *b* to be a loanword.

MI *aū* : *cōth* (*caturthī*) *cōk* (*caturṣka-*) *pōṇū* (*pādaūna-*) *sōphā* (*śata-puṣpa-*).

(ii) (a) PI *apā avā ama* > MI *ava avā* > OWR *aū aū*.

*apa* : *ṣarvū* (*apasarati*) *ōgaḥvū* (*\*apagalati*) *ōr* (*apara-*) *nōkhū* (*anyapakṣa-*)

*kōṇ* (OWR *kaiṇa kavaṇa* Skt. *kō punaḥ*) *kōḍī* (*kaparda-*).

*apā* : *ōro* (*apāra-*).

*avā* : *gōkh* (*gavākṣa-*),



*ama* : *sōghū* (*samargha-*) after which also *mōghū* for \**māghū* (*mahārgha-*)  
*sōpvū* (*samarpayati*) *sōgū* (*samāṅga-*) *sōdhā* (*samagandha-*).

*jōl* (*yamala-*) is a loanword on account of the loss of postaccentual -*m* : *nōm* < *naūmi*  
 MI *navamī* reformed for \**nōmī* (PI. *navamī*) after *nae* (*nava*).

(b) PI *apī* > MI *avi* > OWR *āū* : *kōthū* (*kapittha-*) *kōlū* (*kapīla-*).

(iii) MI *āū* of unknown origin but corresponding to *au* in other  
 Mod I languages : *dōdvū* (H. *daṇḍā*) *cōḍū* (H. *caṇḍā*) *pōhcvū* (H. *pahūcnā*)  
*lōḍī* (H. *lauṇḍī*).

(iv) MI *ōā* : *vōhro* (*vyavahāra-*) unless this is a tatsama.

(v) MI *ōy*, *ōi* + vowel, final-*ōi* > *ōy* : *kōyal* < *kōyīla-* (*kōkila-*),  
*sōyo* < *sōi* + *o* (*saucika-*) after which *sōy* for *sōi*, *hōy* < *hōi* (*bhavati*)  
 and *nōy* < *na hōi*. Words like *bhōi* where *i* represents MI -*io* -*iu* remain  
 dissyllabic.

(vi) *au* *ava* in loanwords.

(a) Sanskrit tatsamas : *gōrav* (*gaurava-*) *dhōlū* (*dhavala-*).

(b) Arabic and Persian *au* : *ōjar* (A. *auzār*) *ōrat* (A. *aurat*)  
*tōjī* (A. *tauḥīḥ*) *dōlat* (P. *daulat*) *nōkar* (P. *naukar*) *phōj* (P. *fauj*.) *mōlvī*  
 (A. *maulavī*) *sōkh* (A. *ṣauq*).

(c) English [*au*] : *ōcar* (*voucher*).

(vii) Dialectically for Gujarātī

(a) *ā* : *chōl*=*chāl* (*challī*) *phōm*=*phām* (A. *ṣahm*) *mōg*=*māg*  
 (*mārḡa-*) *sōt*=*sāt(h)* (*sārtha-*) *mōṇ*=*māṇ*, *cōp*=*cāp*, *ōpī* (ts. *āpatti-*) *sōgan*  
 (P. *sāgand*) *sōtālcvū*=*sā* - (*sant*).

(b) *a* in accented syllable : *ghōṇ*=*ghaṇ* (*ghaṇa-*) *pōṇ*=*paṇ*.

(c) *ō* : see above § 7. i.

(d) *u* in accented syllable : *gōl* (*guḍa-*) ts. *gōr* (*guru-*).

16. *o* is the short open vowel corresponding to *ō*. It is nearly the  
 same as English [*o*] in *hot*, but the lips are a little more rounded.

It is derived from :—

(i) Preaccentual MI *au* : *cō-māsū* (*caturmāsa-*) *cōpāi* (*catuḥpāda-*)  
 and other compounds containing PI *catur-*, *mōsā*! (*mātursālā*) *bhōjāi*  
 (*bhrāturjāyā*) *mōvā*!o (*mṛdu-*).

(ii) Preaccentual *au* in loanwords : ts. *sōbhāg* (*saubhāgya-*).

(iii) English [*o*] : *kōlerā* (*cholera*) *kōlam* (*column*) *bōyū* (*buoy*).

(iv) Dialectically :—

(a) Gujarātī *u* : ts. *occhav* (*utsava*-), *ocarvū* = *ucarvū* (*uccarati*)  
*odhār* = *odhār udhār* (*uddhāra*-) *kodā!o* = *kodā!o kudā!o* (*kuddāla*-) *dhōriyo*  
*(dhur-)*.

(b) Gujarātī *a* : *acambo* = *acambo* (H. *acambā*).

In the accented syllable it is lengthened ; see above § 15. viii.





## THE ORIGINAL ŚĀKUNTALA.

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It is well known that the text of Kālidāsa's *Abhijñānaśākuntala* has come down to us in four distinct recensions: the Bengali, the Kāshmīrī, the Devanāgarī, and the Southern. The play was first known to the West and was first published in India in the Bengali recension. Boehtlingk was the first (1842) to publish the Devanāgarī recension on the basis of notes and collations prepared by Brockhaus, Westergaard, and others; and being shorter, it was at once hailed as the truer recension of the play, particularly as it was also adopted by Indian commentators like Kāṭyavama, and above all the learned Rāghava-bhaṭṭa. One voice alone—that of Stenzler (*Hallische Literaturzeitung*), 1844—was raised in favour of the Bengali recension; but until the appearance (1870) of Pischel's Inaugural Dissertation entitled *De Kālidāsae Śākuntalī recensionibus* the cause of the Bengali recension remained almost without a staunch advocate. Weber, who was one of the Judges for the Dissertation in question, raised his powerful voice against Pischel's view, and with that the battle of the wits began and has continued in one form or another to the present day, the important landmarks in it being: Bühler's discovery (1875) in Kāśhmīr of a recension more or less allied to the Bengali (which was transcribed in Roman characters and published by Burkhard, 1884), and Reverend T. Folkes' publication (1904) of "A complete collection of the various readings of the Madras manuscripts" of the play, rendered necessary by the discovery (1874) of a fourth or South Indian recension of our play, which is more or less allied to the Devanāgarī. Unhappily death has prevented Pischel from having his last say in the controversy in the light of all the fresh evidence, and although a number of Indian as well as European editions of the play take up this question of the original text of the play, to my mind the attempts seem to be more or less of a partisan nature and so lacking in finality. It is of course easy enough to say that a particular



addition or elaboration is the production of a later unpoetic pedant, or that a particular condensing is dictated by stage necessity, or that a specific modification is due to some defect or ignorance in the scribe; but we can accept only that as conclusive where both the internal (subjective) as well as external (objective) tests yield more or less identical results. A mere *a priori* judgment and a refusal to weigh and consider all the available evidence is not the way to arrive at scientific conclusions.

In the sequel I intend presenting a few cases where, in spite of the pronounced difference of reading in the several recensions, it has become possible to reach acceptable and probable conclusions. Thus, in the first Act, I choose the following two cases:—

(i) The song of the Naṭī in the Prologue. The MSS. of the Devanāgarī and Southern recensions invariably give the first quarter of the Āryā as—

*Isi[Isu, Isisi] chumbiāiṁ bhamarehiṁ*

but no reading satisfies the requirements of the metre. The Bengali MSS. generally render the quarter as—

*Khaṇachumbiāiṁ bhamarehiṁ uaa[uaha, suaa, suaah]*

the last being the reading of the Kāshmīrian MS. Here too the metrical requirements remain unsatisfied, since it is inconceivable that Kalidāsa should have been detected nodding in composing his favourite Āryā metre. The Sanskrit rendering of the last word in the Bengali recension is given as *subhaga* (which is a synonym for *sukumāra*, the next word), or as *ūhata=tarkayata*, but more correctly by Pischel as a Deśī form for *paśyata*. Now our tendency in a case like this is naturally to avoid the reading with the difficult word (which after all does not remove the metrical defect) and to choose the easier one. But I am convinced that the true reading here lies on the side of the Bengali recension. For if we only assume that *uaa* is a result of dittography for an original *ua* (the singular of *uaa*) the metrical difficulty vanishes altogether, the full line then reading as—

*Khaṇachumbiāiṁ bhamarehiṁ ua suumārakesarasihāiṁ.*

The second line similarly should be read according to the Bengali recension as—

*Avaaṁsaanti sadaaṁ sirisakusmāiṁ pamadāo*

which does away with the awkward necessity of admitting two forms

for the nom. plu. fem.—*pamadā* and *daamāñāo*, or *pamadāo* and *daamāñā*—in one and the same sentence. The age and general reliability of the MSS. that actually give or vouch for the reading above adopted also tend to the same conclusion. Thus far what are known as the external proofs. The internal proof is still more conclusive. For, in regard to the sentiment of the song the question to be asked is, "What is the motive for the sympathy of the maidens with the *śirīṣa* blossoms?" Surely it cannot be the fact of their being kissed by the bees, for, that is their life-purpose. Nor can it be remorse for the pain caused in the act of plucking; for that remains unconnected with the first half. It must therefore be the fact of their being—not gently, but rather fitfully—kissed: kissed only for a moment and then forgotten altogether. Does not the song so interpreted gain a new significance? For we must not forget that throughout the play the bee *motif* is consistently used to describe the relation of Duṣyanta with Śākuntalā. Compare for instance the stanza *Chalāpāṅgām dṛiṣṭim*, etc., where Duṣyanta envies the bee his lot, or the song *Ahīṇavamahuloḥ*, etc., in Act v, or lastly the bee in the picture (in Act vi) whom Duṣyanta administers his dreadful poetic rebuke. The song in the Prologue accordingly suggests the fate of Śākuntalā including her rescue at the hands of her mother and mother's friends. The same Prologue also hints at the fate of the hero including his forgetting an earlier incident and his being put in mind of the same. Compare in this connection the words of the Sūtradhāra—*Ārye, samyag anubodhito 'smi. Asmin kṣaṇe viṣṃṛitaṁ khalu mayā tat*. The Bengali-Kāśmīrī reading as emended above is therefore consistent with the intentions of the poet, and satisfies all the canons of textual and higher criticism; and this goes to prove that it is possible to constitute a single unified text of the play even in cases where the manuscripts consistently maintain a difference in reading between the several recensions.

(ii) The next case I take up for consideration is a bit complicated and perhaps unsuited for detailed presentation in an essay like this; but it is chosen because it brings out a point of view which is somewhat novel, and we must in my opinion learn to appreciate a drama from that point of view primarily. The passage or rather passages to be considered are the several speeches of Śākuntalā and her friends up to the point where the bee emerges from the water-basin, their number and their order. For purposes of comparison I give first the longer



recension as given by Pischel (using abbreviations very freely and not paying much attention to the exact wording or the correct spelling of the Prākṛit)—

नेपथ्ये— इदो इदो पिब्यसहोव्यो ।

राजा— अये दक्षिणेन... । एतास्तपस्विकन्यकाः..... । अहो मधुरमासां दर्शनम् ।

युद्धान्तदुर्लभमिदं etc. ॥ यावदेतां क्वायामाश्रित्य...

एका— हला सउन्तले ततो वि.....आलवालपूरणे गिउत्ता ।

शकुन्तला— हला ग केवलं etc. । [इति वृत्तसेचनं नाटयति ।]

प्रियंवदा— सहि सउन्तले । उदकं लम्बिरा.....धम्मो भविस्सदि ।

शकुन्तला— सहि रमणौअं मन्तेसि । [इति भूयो वृत्तसेचनं नाटयति ।]

राजा— कथमियं सा कण्वदुहिता.....असाधुदर्शी... । इदं किलायाजमनोहरं

etc. ॥ भवतु पादपान्तरितः..... ।

शकुन्तला— हला अणसूरा अदिपिण्डेगा..... । [अनसूया शिथिलयति ।]

प्रियंवदा— एत्थ दाव पयोहर etc. ।

राजा— सम्यगियमाह । इदमुपहितसूक्ष्म etc. ॥ अथवा...न पुनरलंकारश्रियं न प्रणाति । कुतः । सरसिजमनुविद्धं etc. ॥

शकुन्तला— ...वादेरिदपल्लवकुलोहिं...चुदरक्खव्यो । ता जाव गं संभावेसि । [इति तथा करोति ।]

प्रियंवदा— ...इधज्जेव मुज्जत्तअं चिट्ठ ।

शकुन्तला— किमिमित्तं ।

प्रियंवदा— ...लदासगाधो विअ अअं चुदरक्खव्यो...

शकुन्तला— अदो ज्जेव etc.

राजा— अवितथमाह..... । अधरः किसलयभागः etc. ॥

अनसूया— हला...सअंवरवह.....गोमालिआ ।

शकुन्तला— ...रमणौअो...वदिअरो... । इअं गावकुसुमजोव्वगा...अअं पि... उवभोअक्खमो..... ।

प्रियंवदा— ...जाणासि किमिमित्तं... ।

अनसूया— ग वरु..... ।

प्रियंवदा— जघा... अणसूअं वरं ... ।

शकुन्तला— एस...दे मणोरघो । [इति कलशमावर्जयति ।]

अनसूया— ...इअं...माहवौलदा । इमं विसुमरिदासि ।

शकुन्तला— तदो अन्तागं पि... । लतामुपेयावलोक्य च सहर्षं । अचक्षुरिष्यं अचक्षुरिष्यं । पिष्यंवेद पिष्यं दे गिबेदेमि ।

प्रियंवदा— सहि किं मे पिष्यं ।

शकुन्तला— असमर्थं क्व एसा आमूलादो भउलिदा माहवौलता ।

उभे— सत्वरमुपगम्य । सहि सचं सचं ।

शकुन्तला— सचं..... ।

प्रियंवदा— तेण हि पडिपिष्यं.....आससुपाणिगमहणा... ।

शकुन्तला— गगं..... अन्तागदो मणोरघो ।

प्रियंवदा— ...सुदं क्व मण...कल्लागसूच्यं इदं... ।

अनसूया— अदो ज्वे... ससिगेहा...सिंचदि ।

शकुन्तला— जदो मे वहिगिवा... । [इति कलशमावर्जयति ।]

राजा— अपि नाम कुलपतेः... । असंशयं etc. ॥ तथापि... ।

शकुन्तला— अम्मो गोमालियं उज्झ्व.....मज्जवरो... ।

It will be easily seen that there are many things in this recension that need explanation. Thus it is inconceivable that at the very sight of the pious maidens of the hermitage Duṣyanta would immediately indulge into sentiments as in the stanza—*suddhāntadurlabham*, etc. Secondly, what can be the precise point in making the mango-tree invite the heroine? Surely it cannot be merely the subsequent comparison with the creeper. Thirdly, why is the *Mādhavilātā* introduced at all, and particularly her blossoming out of season? The longer text as Pischel gives it seems therefore to be an utterly unmotivated elaboration of a shorter text. Let us next consider the shorter text as given by Cappeller. In an abbreviated form it runs thus—

नेपथ्ये— इदो... ।

राजा— अये दन्तिणेन..... । एतास्तपस्वि..... । अहो मधुर..... । सुदान्तां etc. ॥ चावदिमां..... ।

शकुन्तला— इदो इदो..... ।

अनसूया— हला.....गिउत्ता ।

शकुन्तला— ग केवलं..... ।

राजा— कथमियं सा..... । इदं किलाव्याज etc. ॥ भवतु..... ।

शकुन्तला— ...अदिपिण्डेण..... ।



अनसूया— तद् । [इति शिथिलयति ।]

प्रियंवदा— ...पद्मोद्गर... ।

राजा— काममनुरूप.....पृथति ।...सरसिज etc. ॥

शकुन्तला— ...वादेरिदपक्षवङ्गलौहिं.....केसररक्त्वयो... ।

प्रियंवदा— एतत् एव... ।...लदामणाघो...केसररक्त्वयो ।

शकुन्तला— अदो क्व... ।

राजा— प्रियमपि तथ्यमाह... । अघरः etc. ॥

अनसूया— ...सर्ववर्ज...गोमालिका । गं विसुमरिदासि ।

शकुन्तला— तदा अत्तागं..... । हला...वद्वयो..... । गावकुसमजोव्वगा.....  
उवभोव्वक्त्वमो... ।

प्रियंवदा—...जागासि..... ।

अनसूया— ग क्व... ।

प्रियंवदा— जहा.....अगुरुवं वरं... ।

शकुन्तला— एसो गगं..... । [कलप्रमावर्जयति ।]

राजा— अपि नाम..... । असंप्रयं etc. ॥

शकुन्तला— सलिलसेवसंभमादो.....मज्जवरो ।

Even this text does not explain our first difficulty, and does not furnish any answer to the second question. The *Mādhavīlatā* incident, however, it conveniently omits altogether. As between these two recensions therefore we have nothing to choose. The Southern recension does not differ much from the Devanāgarī. As a last resource we turn to the Kāshmīrī recension, where fortunately most of our doubts are solved. It reads thus—

नेपथ्ये— इदो इदो..... ।

राजा— अवे दक्षिणेन..... । एतान्तपक्षि..... । अहो मधुर..... । वावदेत  
काया..... ।

अनसूया— हला सउन्तले । तद्वतोवि.....गिउत्ता ।

शकुन्तला— सहि ग केवलं..... । [वृक्षसेकं निरूपयति ।]

उभे— हला सउन्तले । उदयं लम्बिदा..... धम्मो भविस्सदि ।

शकुन्तला— ..... । [नाथ्येन सिञ्चति ।]

राजा— [निर्वर्ण्य शकुन्तलाम्.] कथमियं सा कथमुद्विहता । शुद्धान्त etc. ॥ भवतु  
पादपान्तरित एव..... ।

शकुन्तला— एसो वादेरिद.....बउलरुक्खवो । ...संभावेमि । [राजः संनिकर्ष-  
मागच्छति ।]

राजा— [निर्वर्ण्य ।] असाधुदर्शौ.....निघुह्णे । इदं किलाय्याज etc. ॥

शकुन्तला— .....अदिपिगाडेण .....शिशिलेहि... । [अनसूया शिशिलयति ।]

प्रियंवदा— .....पव्योहर.....उवाणह ।

राजा— काममप्रतिरूपं.....न पुय्यति । सरसिज etc. ॥

प्रियंवदा— ...एसा...माहवौलदा...विमुमरिदा... ।

शकुन्तला— अत्तावि विमुमरिस्सदि । तत्समौपं गच्छति ।

प्रियंवदा— चिद्ध इधय्येव...बउलरुक्खसमौपे ।

शकुन्तला— किंति ।

प्रियंवदा— ...लदासणाधो.....बउलरुक्खो..... ।

शकुन्तला— ...पिअंवदासि ।

राजा— प्रियमपि..... । अधरः etc. ॥

अनसूया— ...इअं सअंववरुह्ण.....णोमालिअ ।

शकुन्तला— उपगम्यावलोक्य च ।...रमणीए काले...वदिअरो... । ...शवकुसुम-  
जोवणा.....उवभोअक्खमो..... । पश्यन्तौ तिसृति ।

प्रियंवदा— ...जाणासि ..पेक्खदित्ति ।

अनसूया— गा क्खु..... ।

प्रियंवदा— जघा.....वरं लहेअं ति ।

शकुन्तला— एसो.....सणोरघो । [कलशमावर्जयति ।]

राजा— अपि नाम..... । असंशयं etc. ॥ तथापि..... ।

शकुन्तला— .....णोमालिअं उन्निअ...मज्जअरो... ।

In appreciating the full value of this recension the following facts ought to be clearly noted. Duṣyanta is entering the Āśrama from without while the maidens are stepping into the garden from their Āśrama. Naturally the king and the ladies are at opposite ends of the stage. The king sees the ladies occupied in their task from a distance and the whole scene strikes him as enchantingly beautiful. Consequently in his first speech an idea like that in the stanza—*Śuddhāntadurlabham*, etc., is altogether undignified. On the other hand the idea is quite in place when Duṣyanta knows the heroine and has opportunity afforded him to observe her uncommon charms. This is just how the



text is arranged in the Kashmiri MS. and this further explains why Duṣyanta is tempted to remain where he was and commit a piece of ungentlemanly eaves-dropping. Then again the three ladies, we must remember, were all this while together; but now the poet wants to give the hero an opportunity of viewing the heroine more closely by making her approach the Bakula tree under the shade of which, on the other side, Duṣyanta was probably standing concealed. Observe in this connection the stage-direction—*Rājñah saṁnikarṣam āguchchhati*. Thus the speech in which the Bakula is said to be inviting Śakuntalā becomes eminently justified. We may add that there is perhaps some point in making Anasūyā loosen the tight *valkala* just in this place and at this juncture and *not* earlier; and in any case, if Duṣyanta is close to the Bakula tree, only then is revealed the full suggestiveness of Śakuntalā being compared to a creeper by its side; and in order just to motivate this adequately, Priyavādā first asks her friend to advance towards the *Mādhavilatā* and then stops her in the middle. Only thus is the introduction of a second creeper by the side of the *Navamālikā* explicable. That the story of the blossoming of that creeper out of season is a deliberate though skilful interpolation is also proved by the renewed reference to *Mādhavi* in place of *Navamālikā* in the stanza—*Samkalpitam prathamam eva*, etc., in Act iv. The same can probably be said of an earlier reference to *aṇahisaṁdhī-garuo dhammo*, but of that I feel less certain. The reference to *Navamālikā* and her union with the mango tree is of course most poetically conceived. Please note in this connection Śakuntalā's ideal of a happy marriage: *yauvana* and *upabhoga*. It is entirely sensuous and it is just from this circumstance that Śakuntalā's subsequent suffering gets its moral or psychological justification.

As this last point is perhaps not likely to be fully appreciated, we take the liberty of dwelling longer upon it. The Prologue has already alluded to *imam eva achira-pravṛttam upabhoga-kṣamam grihmartum* as the background for the commencement of the play, and we have seen the heroine using just the word *upabhoga* in describing her aspirations in life. That marriage involves responsibilities; that pleasure can never be made an adequate goal for life; that love is chastened by suffering: these are ideas as yet foreign to this daughter of the nymph Menakā. The *Mahābhārata* [*Ādiparvan*, Kumth. ed. Chapter 89ff.] introduces Duṣyanta also in the full pride of youth and power and his is also a

purely sensuous ideal: compare, *Vayam tattvānveṣān madhukara hatās tvam khalu kṛti*. Duṣyanta's love-lorn condition in Act ii, and the marriage in Act iii are conducted on the same lower level. The infuriated elephant that breaks upon us towards the end of Act i may be thus said to typify the whole spirit of the Act.

Mere impulsive passion must normally bring suffering in its train. This is just what explains the tragic element in a play like *Romeo and Juliet*; and this also accounts for the intrusion of the sage *Durvāsa*, who is always reputed to bring true happiness under the mask of sorrow. Corresponding to the change in their outlook on life that is to be produced in the hero and the heroine by the terrible ordeal of suffering through which they have to pass, *Kālidāsa* has most artistically introduced a changed background in Act vi and especially Act vii. The comparison can be worked out to the most minute details (compare for instance the descriptions of the gardens and also the sentiment *satām hi samdehapadeṣu*, etc., and that in *Ahanyahanyātmana eva*, etc.): but that is hardly necessary for our purpose. We can accordingly conclude that where the merely textual criticism fails, higher criticism can enable us to arrive at a unified text, which may usually lie along the line of the longer text, but which can yet pronounce many a passage in the longer text as spurious. As a drama is meant primarily for the stage, a recension that yields such extraordinary adaptability to the requirements of the stage carries its genuineness almost on the face. And we must not only not ignore the stage point of view but always endeavour to bring it in and give it the greatest possible weight.

(iii) Next I am taking up a case where we have to omit a passage given by all the recensions without exception because of the requirements of higher criticism. The passage is from Act iv where the *suptothīta* disciple announces the arrival of *Kaṇva* and ascertains *kiyaḍ avaśiṣṭam rajanyā iti*. The verses *Yātyekatostaśikharam* and *Antarhite śakini* are given by all the four recensions; while after these in the Bengālī, and before these in the Kāshmīrī recension, only are given the verses *Karkandhūnām upari* and *Pādanyāsam kṣitidharaguror mūrdhni*. Which of these formed part of the original *Śākuntala*? Those common to all the recensions, would be our first answer; but the facts probably are otherwise. For it is unthinkable that a sage like *Kaṇva* would be in bed at a time when there was the rising orb of the sun on one side and the setting orb of the moon on the other, and more, that the pupil



of the sage—after spending another gratuitous five minutes in expressing his sympathy for the fading *Kumudvatī*—would then go to announce *upasthitām homavelām* unto his preceptor, who would then prepare himself for the morning fire-worship! Surely the sage knew better than that when to offer oblations into the fire! Then as to the *Kumudvatī* stanza, even though we explain the theme as an involuntary anticipation of the fate of Śakuntalā, by what canons of criticism can we accept a fearfully padded line like—*Duḥkhāni nūnam atimātrasudas-sahāni* as really coming from Kālidāsa? Neither of these two verses is quoted as his in any of the anthologies. On the other hand the remaining two verses are so quoted, and they—or at any rate the first of them—formed part of the original play, the *penchant* for *alaṅkāra* of latter-day writers being probably responsible for the introduction of the other two, which have become so familiar and which have so successfully driven the true coin out of the market.

(iv) By way of a contrast I now take a case where a reading not given in any of the printed editions of the play has nevertheless to be accepted as genuine. Its existence is vouched for by the Kāshmīri MS. and some three or four Bengali MSS. It occurs in Act v. Śakuntalā has discovered to her utter consternation the loss of the ring; but as becomes the daughter of the dauntless Viśvāmitra, she does not lose heart but tries to awaken the King's slumbering memory by narrating the story of the foster-deer. But that produces no result; on the other hand Gautami's attempted intercession brings down the King's taunt—

*Striṇām aśikṣitapaṭutram amānuṣīṣu  
saṁdṛīṣyate kimuta yāḥ pratibodhavyaḥ;  
Prāg antarikṣagamanāt svam apatyajātam  
anyair dvijaiḥ parabhrītāḥ kila poṣayanti.*

We do not know whether the full significance of this verse is correctly understood by all. Kālidāsa has here used his words very judiciously, with the result that they produce on the mind of Śakuntalā an impression altogether unexpected by the King. For she understands in the verse a veiled allusion to and a direct slur upon her mother and the circumstances of her own birth. Note in this connection the words *amānuṣīṣu*, *antarikṣagamanāt*, *dvijaiḥ*, and *parabhrītāḥ*, which suggest the heavenly *apsaras* Menakā and her going away to heaven abandoning her child to be reared up by the Brāhmana sage Kaṇva—Menakā who in status is a courtesan fed by and feeding upon others. As Duṣyanta

evidently had knowledge of the circumstances of her birth, argues Śākuntalā, and as this knowledge he obtained only in the Garden scene (where, besides, in describing her charms the King had used just the word (a-)mānuṣīṣu), Śākuntalā thinks herself justified in concluding that Duṣyanta was here telling a deliberate lie. Naturally she gives up her meekness and rates the King soundly. When, however, the King has the face to say—*Bhadre, prathitaṁ Duṣyantacharitam prajāsu : tathāpi idam na lakṣaye.*—is it conceivable that the daughter of the fiery Viśvāmitra would tamely pocket the insult? The printed editions however make Śākuntalā weep at this stage, *paśāntena mukham āvṛitya*! In fact however the poet makes Śākuntalā give a reply which does credit to her womanhood. The reply is in Prākṛit, and we know how Prākṛit passages got mingled and maltreated at the hands of copyists and even Pandits. It runs thus—

*Tuḥme yyeva pamāṇaṁ jāṇadha dhammatthidiṁ cha loassa ;  
Lajjāvīṇijjidlāo jāṇanti hu kiṁ na mahilāo ?*

Freely translated it means: "Think ye then that men alone have the right to pose as judges of truth or to ascertain what is conducive to the welfare of the world; and that woman—the modest and lowly woman—has no right to know thereof?" Can the modern champion of women's rights desire anything better? But note again that after this sally Kalidāsa does make Śākuntalā weep in a truly woman's fashion. He has not entirely unsexed or unryanised her. When some of the very best MSS. vouch for this reading I am loath to father its authorship upon an illiterate or unpoetic interpolator.

It is perhaps needless to multiply instances of which I can cite dozens, and I have purposely abstained from referring to the *Śrīngāric* elaboration in Act iii where I have not been yet able to reach any clear-out conclusion; but enough has been given above to prove the possibility of arriving at the true and the original Śākuntalā by a rigorous and unprejudiced application of the scientific principles of textual criticism—principles which have been elaborated and successfully tested by the Classical scholars of the West during the last century and more, and which therefore it is waste of labour to seek to doubt or independently deduce. The final text naturally belongs to no particular recension. I have been for some time working at its constitution and I am glad and grateful of this opportunity of giving a foretaste of some of the probable conclusions to the world of scholars.





## THE RĀMĀYANA AND THE MAHĀBHĀRATA: A SOCIOLOGICAL STUDY.

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### *Historic Value of the Epics.*

It would need a great scholar and an even greater artist to reconstruct the World which lies fragmentarily scattered in the two Epics of India, and as the present writer does not claim to be either the one or the other, he will not attempt it. All that he may hope to do here is to indicate briefly the lines on which enquiry may be directed to this end by those really capable of undertaking it. But why, one may ask, need anyone take at all the trouble of reconstructing the world of the Indian Epics, if it had no more substantial existence than in the imagination of the poets? Had the main story of these Epics, the *Rāmāyana* and the *Mahābhārata*, any counterpart in history? Had they better foundation in fact than the stories, for instance, of "Hamlet" and of "The Merchant of Venice" told by Shakespeare? To these questions, the reply of course is, that a poet even when he is building on old traditions and legends, and beyond question when he is relying entirely on his own creative imagination, must people his stage with beings and frame his background out of institutions and things drawn from the living world around him. The manners and customs of the times in which the poet lived would be caught and become embedded, unconsciously more often than consciously, in his writings with more or less fidelity and amplitude of detail. It is immaterial therefore whether Rāma and Rāvaṇa or Drupada and Duryodhana were real beings or figments of the poet's imagination. The *Rāmāyana* and *Mahābhārata* undoubtedly deal with a state or states of society which in point of fact did once exist. The really difficult question to decide is, whether the *Rāmāyana* and *Mahābhārata* depict society at the same or different stages of evolution, and if the latter be the truth, which of them represents the earlier stage? Or is the society described in the one, notwithstanding numerous common elements, essentially different from



that delineated in the other? Having regard, too, to the composite authorship, at any rate, of the *Mahābhārata*, may not one expect to find different stages in the evolution of ancient Indian civilisation represented in different portions of that Epic? If this surmise be the correct one, it should be possible by comparing the materials presented by the *Mahābhārata* and tracing them to their sources in still older literature to build up an account of the genetic development of that civilisation from the Vedic to Buddhistic times.

*Data bearing on the relative ages of the two Epics and other contrasting characteristics.*

Apparently there is here a vast field for scientific research and an almost unlimited one for quasi-, or more strictly perhaps, pseudo-scientific speculation. European savants, for instance, have not hesitated to suggest that the age of the *Rāmāyaṇa* must be later in point of time than the age of the *Mahābhārata* on the grounds, amongst others, that the *Rāmāyaṇa* depicts a civilisation and a culture superior to that described in the *Mahābhārata*.<sup>1</sup> To that Indian scholars consider it a sufficient reply to say that the tradition round which the *Rāmāyaṇa* was built was unquestionably common property when the *Mahābhārata* came to be written. It would indeed be hypercritical to question this statement.<sup>2</sup> The leading figures in the narrative of the *Rāmāyaṇa* are men, monkeys, bears and *rākṣasas*, whilst those of the *Mahābhārata* are men only, the *rākṣasas* evidently coming in only to enhance the stage-effect, the man-like monkeys and bears having disappeared completely. On the other hand, gods and other denizens of the upper and nether worlds (*apsarās*, *gandharvas*, *yakṣas*, *brahmaṛṣis*, *nāgas*, etc.) flit in and out of the scenes of the *Mahābhārata* with embarrassing ease and frequency, and the human actors on the stage also gain admittance into those regions, upon invitation sometimes, but not rarely also by accident, whereas Rāma, in spite of his divinity, remains of the earth, earthy throughout. Wonder-working weapons and accoutrements of warriors abound in the *Mahābhārata*, though they are by no means unknown in the *Rāmāyaṇa*. The *Mahābhārata* literally revels in absurd and impos-

<sup>1</sup> This reason, given in some English text-books, is more intelligible than any given by Weber in his *History of Indian Literature*, pp. 191-194.

<sup>2</sup> The force of this very obvious circumstance is, I am glad to note, fully appreciated by Macdonell, *History of Sanskrit Literature*, p. 306.

sible incidents. In fact, poetical licence which is kept within more or less fair limits in the *Rāmāyaṇa* passes all bounds in the *Mahābhārata*. The poet of the *Rāmāyaṇa* no doubt does not fail to endow his monkeys and *rākṣasas* with fabulous powers, but Hanumān on the R̥shyamukha hills and apparently also the superior *rākṣasas* of Laṅkā are able to speak classical Sanskrit correctly according to grammar and are steeped besides in Sanskrit culture.<sup>5</sup> The poetry of the *Rāmāyaṇa* is without question superior to that of the *Mahābhārata* and is redolent of the forest. The poet of the *Rāmāyaṇa* is more completely *en rapport* with Nature than the poets of the *Mahābhārata*. The impression left on the reader—it may be an impression only—is that there are more kings, more states, more cities, more places of pilgrimage and more civic life generally in the country of the *Mahābhārata* whilst there are more woods and forests, and more unbeaten tracks generally and more intimate communion with Nature in the land of the *Rāmāyaṇa*. The men and women of the *Rāmāyaṇa* are on the whole gentler and more humane, less passionate and more companionable than those of the *Mahābhārata*.

*Grounds for supposing that the Mahābhārata represents a later epoch than the Rāmāyaṇa, and, owing to foreign irruptions, a more barbaric stage of Indo-Aryan Culture.*

What do all these indications, and others too numerous to set out in detail, point to? The society of the *Rāmāyaṇa* is, within its geographical limits, more settled than that of the *Mahābhārata*, and within those limits there is less of strife. But the civilisation of the *Mahābhārata*, such as it is, is geographically wider-spread. There are, as already stated, fewer unbeaten tracks in it than in the *Rāmāyaṇa*. There seems to be no reason for doubting that there was in fact a kernel of truth within the plot of each Epic, though no doubt in neither has the poet hesitated to adapt and embellish his theme, as all poets must, to suit his special purposes: and indeed no pretence is made in either Epic to disguise the fact that this was being done. Without doubt, the events which form the basis of the plot of the *Rāmāyaṇa* were of a date much anterior to those upon which the *Mahābhārata*

<sup>5</sup> *R.*, Kīṭk., iii. 28-29; *Sund.*, iv. 13, xxx. 18. The references to the text of the Epics as given in this paper are to those published by the Bangabasi Press, Calcutta.



was founded. But the crucial question is, was the *Rāmāyaṇa* composed before or after the *Mahābhārata*, or were they composed at substantially the same time? Or, as a third possibility, was one composed so long after the other that they must refer to different stages of social development? My own surmise is that both Epics represent developments of the same Indo-Aryan culture, but at different places and in widely differing environments. The *Rāmāyaṇa* must have been written long before the events of the *Mahābhārata*. Otherwise, the absence of any allusion in the *Rāmāyaṇa* to Hastināpura, Dvāravatī and the many other principalities which figure prominently in the *Mahābhārata* would be inexplicable. A long interval of time must have elapsed to permit of the spread of Aryan civilisation over the greatly enlarged area which came to be called *Bhāratavarṣa* in the time of the *Mahābhārata*. But there must, in the meanwhile, have been tremendous upheavals, due evidently to repeated foreign irruptions. The civilisation of the *Mahābhārata* appears to bear to that of the *Rāmāyaṇa* a relation somewhat similar to that borne by the civilisation of the Holy Roman Empire to the Roman. If the *Rāmāyaṇa* represents the classic epoch of pre-Buddhistic Indian culture, the *Mahābhārata* represents its subsequently supervening barbarian epoch.<sup>4</sup> Mlecchas, Yavanas, Śakas, Hūnas, Cīnas and others possessing cultures of types which are uncompromisingly non-Aryan inhabit different parts of the country and it is found impossible to lump them up together with the Niśādas and Caṇḍālas, who had a place at least on the outskirts of the Aryan fold, or to account for their existence by some ingenious theory of *varṇa-saṅkara*, or descent from a mixture, in various proportions, of the four original castes, which were created by Brahmā out of his body.<sup>5</sup> They live too

<sup>4</sup> Cf. *M.*, *Sūti*, cīvā. 42-43.

<sup>5</sup> It is a characteristic of the Indo-Aryan intellect (and one that leads it into innumerable absurdities) not to leave a single fact which came within its ken, without an explanation or an attempt at one, and sometimes more than one. In the *Anuśāsanaparva* of the *Mahābhārata*, it is solemnly affirmed that the Śakas, Yavanas, Kambojas, Drāviḍas, Kalindas, Pulhṇas, Uśīnaras, Kolisarpas, Mahiṣakas, Lāṭas Pongdras, Kannaśiras, Saundikas, Daradas, Darbas, Cholas, Śabaras, Barbaras and Kirātas were Kṣatriyas who had ceased to be such through want of association with Brāhmanas (*Anuśāsanaparva*, xxxiii and xxxv; Cf. *Manu*, X, v. 44). The fact appears to have been that they refused to accept the place which Brāhmana culture was prepared to concede to them and defied the Brāhmana dispensation. In the *Karṇaparva*, Karṇa gives a less prejudiced account of these Barbarians. "The Mlecchas and Yavanas," he says, were men of culture (*sarvajña*) and powerful people, who observed *dharma*s of their own invention

in such close proximity that it is impossible by any feat of poetical licence to endow them, as the poet of the *Rāmāyaṇa* was able to endow Hanumān and the Rakṣasa chiefs, with expert knowledge of Sanskrit grammar and with Sanskrit culture. The civilisation of the *Rāmāyaṇa* is more purely Aryan than that of the *Mahābhārata*. There is a distinct strain of barbarism in all that appertains to the latter. Mark the difference in the methods respectively employed for the winning of their brides by the Princes of the Kośalas and the Kuru Chieftains. The birth of Kṛṣṇa Dvaipāyana, the reputed author of the *Mahābhārata*, of Dhṛtarāṣṭra and Pāṇḍu, the marriages of Śāntanu and Satyawatī, of Draupadī with her five husbands, of Arjuna with his cousin Subhadrā, the leadership in the councils and the wars of Duryodhana of the professional charioteer's son, Karṇa, are symptoms showing that the civilisation was, from the purely Aryan point of view, a good deal "out of joint." Mleccha, Yavana and non-Ksatriya princes are respected and even favoured in Duryodhana's court. The Kuru princes apparently even learn foreign languages, for Vidura, for greater secrecy, affects to communicate to Yudhiṣṭhira his suspicions concerning Duryodhana's plans to kill the Pāṇḍavas by setting fire to their residence at Bārāṇaṣ, in some foreign language.<sup>6</sup> The civilisation no doubt is still Aryan, but it is shot through and through with barbarism.<sup>7</sup>

*The culture of the Epics pre-Buddhistic.*

I would not venture to fix the dates of the *Rāmāyaṇa* and the *Mahābhārata* taken either separately or together, even in a rough manner. So free, however, are both Epics from any Buddhistic strain that it may be safely assumed that they register the civilisation of an age anterior to that of the Buddha (Gautama) of Kapilavastu or at any rate of an age in which Buddhism had as yet made little headway as a rival system of culture. The single reference to "Atheists of the Buddhistic persuasion" in Rāma's exhortation to Jābālī<sup>8</sup> is obviously not to this Buddha. These two chapters of the *Ayodhyā*

(*sua-saṁjñā-niyata*, as opposed evidently to the scriptural *dharma* of the Indo-Aryans). *M. Karṇa*, xlv, 35.

<sup>6</sup> *M., Adī*, cxlv, 20.

<sup>7</sup> The conclusions above recorded however do not prevent me from recognising that many of the older legends incorporated in the *Mahābhārata* embody material of older date than the *Rāmāyaṇa*.

<sup>8</sup> *R., Ayodh.*, cviii, cix.



*Kāṇḍa*, moreover, to my mind, bear unmistakable internal evidence tending to show that the whole episode of Jābāli must be a later interpolation.

*The material side of this culture and enquiries relevant thereto.*

The civilisation of the age of the Epics like all civilisation, had a material as well as a moral side. It is in no spirit of flippancy that I put the questions: What did these people, Aryans and others, eat and drink? Whether they were fond of wine or were as a rule abstainers? How did they build their houses and of what material? What did they wear? What were the special costumes favoured by the Brāhmaṇas, the Kṣatriyas and the rest, both men and women? How did they satisfy their economic wants and necessities? What arts and crafts were pursued in their towns and villages? What were their notions of the luxuries of life? How did they amuse themselves?

*The moral side of this culture and enquiries relevant thereto.*

On the moral side, one would like to know what value this civilisation placed on men's souls, meaning by men not the Brāhmaṇas and Kṣatriyas alone (those joint, and as regards the rest, exclusive possessors of political and social power) but also those belonging to the other castes and orders, who at the date of the *Mahābhārata* were so numerous that the time-honoured classification<sup>2</sup> of the people into the four occupational castes broke down and the grotesque theory of *Varṇasaṅkara* was propounded to explain their origin.<sup>10</sup> What facilities, or otherwise, did it offer to the lower orders to rise in the scale of culture? Were there educational institutions of any sort for any of the classes, and if so what and for whom? What were the relations between the classes *inter se*, and of the individuals to the class to which they belonged, and the relations of each class and the individuals composing it to the State? Were all the castes bodies corporate, and if not all, which of them? What was the Aryan state? What in the state

<sup>2</sup> Speaking subject to correction, I find it impossible to hold that this classification ever corresponded completely to the actually existing caste-organisations. It was a classification by scholars and in the main notional and not descriptive. Their could never have been, for instance, a single Vaiśya caste, and that the Śūdras ever had any distinct communal organisation is unthinkable. But the Brāhmṇas and Kṣatriyas certainly appear to have been classes by themselves, though apparently unincorporated.

<sup>10</sup> *M., Anuśā.*, xlviii.

was the position of the King? How was the Aryan state organised and to what end? What were the relations between state and state? Was there any ruling idea which governed these relations? Was there anything in pre-Buddhistic India which corresponded in any degree to that Imperialism and Internationalism of which we hear so much in these days?

*In what sense was Indo-Aryan culture spiritualistic? How many participated in the Brahmanic summum bonum of holy life?*

We hear it repeatedly affirmed by Indians and foreigners alike that this Indian culture was deeply spiritualistic. Religion was without doubt the dominating motive in the life of the Brāhmaṇas who unquestionably constituted a class by themselves. Similar, too, was the case with the Kṣatriyas, and since all the three āśramas except *brahmacarya* had been open to them from the beginning,<sup>11</sup> and later on they had been admitted to the *brahmacarya āśrama* also, they too had the possibilities of a religious life open to them, though their pre-occupation with their specific *dharma*, viz, war and administration, must have in the case of most of them proved too absorbing to permit of their pursuing the holy life. But what about the rest—the *prākṛtas*—the common herd? What was their *dharma*? The Epics tell us abundantly what *dharma* was sedulously preached to them. The Rṣhis knew better than to prescribe the attainment of the Brahmanic *summum bonum* of holy life as the common goal to be pursued by Brāhmaṇas and non-Brāhmaṇas alike. Who did in fact pursue it?

(i) *Amongst the Brāhmaṇas.*

So long as religion was a matter mainly of Vedic rites and ritual, it was of course the Brāhmaṇas. But Indo-Aryan religion had long ceased to be a mere matter of rites and ritual. It had developed, in the *Vedānta* i.e. the (*Upaniṣads*), a philosophy of religion which, though ostensibly subordinated to the traditional ritualism, really transcended it. The *Vedas* with the *Vedānta* must have proved far too strong intellectual meat for any but the most intellectual, and the conditions of extreme self-denial under which the goal of spiritual life had to be pursued must have greatly reduced the number of men, even amongst the Brāhmaṇas,

<sup>11</sup> *M.*, *Sūti*, lxi. 2, lxii, lxiii.



who could practise to the full the *Varṇadharma* prescribed for them. Those who could not, found more congenial occupation in service under the King as *Rāja-purohitas* (royal chaplains),<sup>12</sup> *Amātyas* (ministers),<sup>13</sup> *Sabhāsadas* (councillors),<sup>14</sup> or they engaged in what constituted the learned professions of those days e.g. physicians, surgeons, prefects of towns, astronomers and village priests.<sup>15</sup> A Brāhmaṇa was indeed free, for the sake of a livelihood, to follow the occupations of a Kṣatriyas or even of a Vaiśya.<sup>16</sup>

(ii) *Amongst the Kshatriyas.*

The principal function of the King and the Kṣatriya warriors under his command was to protect the population from foreign aggression and maintain and even compel them to observe their respective *Varṇadharma*s.<sup>17</sup> A Kṣatriya was in no circumstances to follow the occupation of a Vaiśya (which was to produce wealth without limit by fair means under the aegis of the King), nor could he take to mendicancy like Brāhmaṇas.<sup>18</sup> In return for the services performed by him for the community as a whole, the King had authority under the law to appropriate a sixth portion of the wealth of everyone except of those Brāhmaṇas who strictly observed their *Varṇadharma*,<sup>19</sup> out of which he was to maintain virtuous Brāhmaṇas who were too proud to beg (by grants to them of annuities),<sup>20</sup> his ministers and other officers and his army of warriors,<sup>21</sup> and spend the residue in giving alms and performing *yajñas*.<sup>22</sup> As I have already stated, all the *āśramadharma*s except, at first, *brahmacarya*, and later on that also,<sup>23</sup> could be practised by a Kṣatriya, who was thus entitled to study the *Vedas* and the *Vedānta* and to follow the spiritual life, if he so desired, but the pre-occupations of his special *dharma* must have left him little leisure or inclination to do so. When, at the conclusion of the war of Kurukṣetra, Yudhiṣṭhira, being deeply affected by the extermination of his relations and other Kṣatriyas, and the lamentations of their womenfolk, desired to retire into the forest and adopt *sannyāsa*, Kṣatriyas and Brāhmaṇas alike (including great Rṣis) prevailed upon

<sup>12</sup> *M., Sūti*, lxxii.

<sup>13</sup> *M., Sūti*, lxxxv.

<sup>14</sup> *M., Sūti*, lxxxiii.

<sup>15</sup> *M., Sūti*, lxxvi.

<sup>16</sup> *M., Sūti*, lxxviii. 2, cxciv. 3.

<sup>17</sup> *M., Sūti*, lx, lxiii, lxv, lxix, 76-77, cxlii. 28.

<sup>18</sup> *M., Sūti*, cxxx, 23.

<sup>19</sup> *M., Sūti*, lxix, 25, lxxvi.

<sup>20</sup> *M., Sūti*, clxv, 14, 17; *Anuśā.*, lix, lx.

<sup>21</sup> *M., Sabhā*, v.

<sup>22</sup> *M., Anuśā.*, lxi.

<sup>23</sup> *M., Sūti*, cxcvi. 25-27.

him to assume charge of the Empire,<sup>44</sup> and earn untold religious merit by practising the *rājadharmā*, which since it maintained and established all the other *dharma*s was declared to be superior to all the other *dharma*s.<sup>45</sup> He was reminded that by practising the *rājadharmā*, the King became entitled, according to the *Śāstras*, to a fourth share of the religious merit acquired by all orders of his subjects, and that a like share in the sins which they, the subjects, incurred by deviating from the paths of *dharma* through the failure of the King to exercise his *daṇḍa* (governance) similarly enured to the King.<sup>46</sup>

(iii) *Amongst the Vaiśyas and Śūdras.*

Though neither Brāhmaṇa nor Kṣatriya was absolutely precluded from engaging in the pursuit of wealth, that according to the *Śāstras* was the special *dharma* of the Vaiśyas.<sup>47</sup> It was degrading for a Vaiśya to perform menial services, that being the special *dharma* of the Śūdra. It was indeed the wealth of the Vaiśyas which provided the economic support to the whole elaborate structure of "Spiritual Life" which is alleged to have been the dominating motive of Indo-Aryan culture.<sup>48</sup> The Vaiśyas appeared for a long time to have had no right to study the *Vedas* and perform *yajñas*. But to keep wealth eternally under the heels was an impossibility even in the golden age of Indo-Aryan culture. Hence like the Kṣatriyas they too in course of time became entitled to enter all the *āśramas* (*brahmacarya* included), and thus towards the end (and perhaps at the date of the war of Kurukṣetra) the *Vedas* with the *Vedānta* ceased to be a sacred book to them. But the Śūdras do not appear at any stage of this evolution to have acquired this right.<sup>49</sup> The story told of the Śūdrāmuni Śambuka in the *Uttara-kāṇḍa* of the *Rāmāyaṇa*<sup>50</sup> and the Śūdrāmuni-Saṁvāda related in the tenth chapter of the *Anuśāsanaparva* of the *Mahābhārata* are highly significant in this context. For a Śūdra to perform *tapasyā* was treated by Rāma as a capital offence and was summarily punished by him as such. But in the *Sānti* and *Anuśāsanaparvas*, it is repeatedly stated that the *bhāikṣya* or *śannyasa dharma* was open even to a Śūdra and to women, who, to whatever order they might have belonged, were like the Śūdras precluded from participating

<sup>44</sup> M., *Sānti*, vii-xxiii.

<sup>45</sup> M., *Sānti*, lxiv.

<sup>46</sup> M., *Sānti*, lxvi, lxxv, 6-8.

<sup>47</sup> M., *Vir.*, 6; *Sānti*, lx 21.

<sup>48</sup> M., *Vir.*, 1, 6.

<sup>49</sup> M., *Sānti*, lxi-lxiii, cxxvi. 25-27.

<sup>50</sup> R., *Uttara*, lxxxviii-lxxxix.



in the Vedic *Saṁskāras*.<sup>21</sup> There is a passage in the *Śāntiparva*, which says that a Vaiśya or a Śūdra might practise *sannyasa dharma*, but not without previous sanction obtained from the King.<sup>22</sup> Thus, while adoption by members of the higher orders, of the occupations of the lower, was viewed with disapprobation but tolerated (being expiable by suitable *prāyascittas*), a similar adoption of the Brāhmaṇa's *dharma* by the Kṣatriya was discouraged, and the adoption of the Brāhmaṇa's *dharma* by Vaiśyas and Śūdras restrained and in the earlier stages, in the case of the Śūdras at any rate, punished as a capital offence. It is stated in the *Śāntiparva*, that all *varṇas* (including Vaiśyas and Śūdras) might and should take up arms for the preservation of the Brāhmaṇas,<sup>23</sup> and it is expressly related in the *Karṇaparva* that warriors of Vaiśya and Śūdra extraction (not to speak of Brāhmaṇas and Kṣatriyas) participated in the battles of Kurukshetra.<sup>24</sup>

#### *Moral and material suppression of the Śūdras.*

However, the cruelest restraint imposed on the Śūdra was that which prevented him from gaining wealth, which he could not do for himself except with the sanction of the King and unless the object was to spend it on religious ceremonies which of course would have to be performed by Brāhmaṇas and would be attended by donations of *da-kṣiṇās* to Brāhmaṇas.<sup>25</sup> Whatever wealth a Śūdra earned beyond what might be necessary for the bare maintenance of himself and his dependents passed to his employers; although the Śūdras as a class, at the period, whether of the *Rāmāyaṇa* or of the *Mahābhārata*, appear to have been slaves. The Śūdra might satisfy the cravings of his soul by listening to the *Purāṇas*,<sup>26</sup> but the Brāhmaṇa who initiated a Śūdra in the esoteric doctrines of the Vedas and Upaniṣads incurred sin for which he expiated by being reborn in a lower order.<sup>27</sup> In the age of the epics, teaching (*adhyāpana*) was, of course, a monopoly of the Brāhmaṇas.<sup>28</sup> Neither a Kṣatriya nor a Vaiśya nor a Śūdra was able, by the practice of *tapasyā*, to attain Brāhmaṇahood, at least in that existence. The exceptional instances of Viśvāmitra and Vītahavya, who though Kṣatriyas attained Brāhmaṇahood in the same existence, are explained in the *Anuśāsanaparva* as having been due

<sup>21</sup> *M., Śānti*, cccxv. 14, cccxxxix. 34, cccxliv. 15.

<sup>22</sup> *M., Śānti*, lxxviii. 27.

<sup>23</sup> *M., Śānti*, lxi. 12.

<sup>24</sup> *M., Karṇa*, xlvii. 18.

<sup>25</sup> *M., Anuśā*, x.

<sup>26</sup> *M., Śānti*, lxiii. 12-15.

<sup>27</sup> *M., Śānti*, ix. 27-28.

<sup>28</sup> *M., Vir.*, 1, 5.

to the special favour of the Brāhmaṇas.<sup>39</sup> The utmost concession that the leaders of Indo-Aryan culture in the age of the Epics was prepared to make was to admit that by leading the life of a *tāpasa* or *sannyāsin* in one existence, a Kṣatriya, a Vaiśya or a Śūdra qualified himself for re-incarnation as a Brāhmaṇa in the next.<sup>40</sup>

*Common dharma of all Vārṇas.*

The four denominations of castes affiliated within the Aryan fold did not, as I have previously stated, exhaust the whole population. Of the *dharma* prescribed for others, I shall speak later on. The epics speak of a general (or *sārva-varṇika*) *dharma* of all *varṇas* which was: to forswear anger, hatred, jealousy and cruelty, to be forgiving, to give every one his due, to speak the truth, to offer oblations to ancestors, to procreate issue on the body of one's lawfully wedded wife, to honour one's parents and to maintain one's dependants.<sup>41</sup>

*Indo-Aryan culture aimed at the holy life for the few at the expense of the many.*

The sum and substance of all this is that Indo-Aryan culture in its golden age was spiritual in this sense, that it was calculated to provide facilities to a very few to attain the holy life at the expense of the vast majority of the population.<sup>42</sup> So far as the latter were concerned, it was, not a culture of spiritual advancement, but rather of spiritual suppression.<sup>43</sup> As will be shown later on, so far as the Kṣatriyas were concerned, it put a premium upon the practice of war for mutual extermination and despoliation.<sup>44</sup> So far as the Vaiśyas were concerned, the ideal was grossly materialistic. As for the Śūdras, they were ruthlessly held down to forced physical and moral servitude. The Indo-Aryan culture was a spiritual hydraulic press, with this difference that the pressure was applied on the wider

<sup>39</sup> *M., Anuśā.*, xxvii-xxx.

<sup>40</sup> *M., Anuśā.*, cxliii. 8, 50-53.

<sup>41</sup> *M., Sūti.*, lx. 7-12. Much of what is stated in the *Mahābhārata* about *Varṇāśrama-dharma* are commonplaces of the *Dharmaśāstras*. But they appear in the *Mahābhārata* in a more or less concrete setting and are thus more suitable subjects for historical treatment than the collections of abstract propositions found in the *Samhitās*.

<sup>42</sup> *M., Sūti.*, lxx, particularly v. 9.

<sup>43</sup> *M., Sūti.*, lxiii, particularly v. 9-10.

<sup>44</sup> *M., Sūti.*, lxx, 4, xcvi. 20-24, xcvi-xcvi.



in order to procure an elevation at the narrower end.<sup>45</sup> I am not sure this will not be found to be the history of culture at all times all over the world.<sup>46</sup> But nowhere apparently was it practised with

<sup>45</sup> The sketch given above shows beyond doubt that there was a very gradual amelioration of the condition of the lower orders. The solvents which softened the rigidity of the *Varṇāśrama* hierarchy were, first, the *Vedānta* (*Upaniṣad*) which, placing *Jñāna* above *Yajña*, at once made it possible for the Kṣatriyas (amongst whom according to Deussen and others, the Vedāntas originated) to enter into the spiritual aristocracy without the necessity of an intimate acquaintance with Vedic ceremonials, which in the beginning was apparently denied to the Kṣatriyas. The Brāhmaṇas compromised with the Kṣatriyas by according scriptural authority to the *Vedānta* and admitting Kṣatriyas to the study of the Vedas but tried to exclude the other orders from the spiritual world of *Jñāna*, subordinating the *Vedānta* to the Vedas and making the whole thing esoteric exclusively amongst the Brāhmaṇas and Kṣatriyas. But the Vaiśyas necessarily got in after they became participators in the study of the Vedas and Vedic *saṃskāras*. The solvent which secured the much more qualified admission of the Śūdras was the Sāṅkhya philosophy and the cults which grew round it, which condemned the killing of animals to satisfy the Gods in whose divinity they did not believe and decried the observance of the unmeaning ceremonials of the Vedas as the one road to *Mokṣa* (see *M., Sānti*, cccxix, cexl, cclxiv). Only qualified approval was accorded to the *Varṇāśramadharmas* as providing convenient but by no means essential stages on the way towards *Mokṣa* (*M., Sānti*, cclxiv, 3). The Brāhmaṇas compromised with the Sāṅkhya philosophy just as they did with the *Vedānta* and conceded that Śūdras (and even women) had access to *sannāyasā dharmas* (*M., Sānti*, cccv, 14, cccxix, 34, cclxiii, 15) but that their attainment thereby of equal status with the Brāhmaṇas was postponed till their next reincarnation (*M., Anuśā.*, cclxiii, 50-53). There were however radicals even amongst Brāhmaṇas and to Vājñavalkya the *Sāṃsarpas* attributes the following revolutionary doctrine nowhere else repeated in the *Mahābhārata*: "All *Varṇas*," he said, "are derived from Brahman. Therefore all *Varṇas* can be counted as Brāhmaṇas and all *Varṇas* invoke Brāhman" (*M., Sānti*, ccviii, 89). Note also that as the Upanishads occasionally send Brāhmaṇas to learn the true doctrines of religion to Kṣatriyas, so in the *Mahābhārata*, Brāhmaṇas sometimes go to *Yajñas* (*M., Sānti*, cclxi) and even to *Vyādhas* and in one case to a woman (*M., Vana*, ccv), for the same purpose. The practical philosopher of the *Mahābhārata* was Vidura, the son of a Brāhmaṇa father by a Śūdra mother. Buddhism challenged the whole doctrine of caste supremacy and the subjection of women, but the *Purāṇas* replied by boldly affirming that the Śūdra attained the salvation, which the twice-born won only through the laborious processes of *karma*, *yajña* and *tapasyā*, by wholeheartedly serving his twice-born patron, and the same goal was confidently held out to be the portion of the woman who effaced herself in the service of her husband (see *Viṣṇupurāṇa*, part vi, ch. 2).

<sup>46</sup> Thus of Athenian culture, Pericles boasted: "We aim at a life beautiful without extravagance and contemplative without unmanliness: wealth in our eyes is a thing not for ostentation but for reasonable use, and it is not the acknowledgment of poverty we think disgraceful, but the want of endeavour to avoid it." But, as I have pointed out elsewhere (*Comparative Administrative Law*, pp. 27-28), "the beautiful life at which the State aimed did not exist for the large slave population who toiled for the

the cold calculating purpose one finds exemplified in the *Varṇāśrama-dharma*. I do not say that even so this culture was not in its time and place a great and even necessary civilising agency. But one ought not for that reason to shut one's eyes to its more sinister elements, if only to demonstrate its utter incompatibility with modern requirements, specially when one hears so much said to-day of the absolute superiority of this culture, and the duty is dinned into every Indian's ears, in season and out of season, by Indians and Foreigners alike, to revive once more and restore to India this ancient culture in its pristine purity and efficacy.

*The Brāhmaṇa and Kṣatriya partnership in moral and political ascendancy.*

The Indo-Aryan culture of the Epics, I repeat, was grievously one-sided. As it stands confessed in the pages of the Epics, it aimed at maintaining the moral ascendancy of an intellectual class (the Brāhmaṇas) with the aid of the strong arm of the Kṣatriyas. "The Brāhmaṇa preserved society from invisible and the Kṣatriya from visible dangers."<sup>47</sup> Since the latter was the *sine qua non* of all ordered existence and Brāhmaṇism could not flourish except within the "Peace" of a King who would enforce *Varṇāśrama-dharma* in all its stringency, Rājadharmā was superior to all other dharmas.<sup>48</sup> But the King must remember that the Brāhmaṇa was created first; and could he not render all the efforts of the King barren of fruits by imprecations made a hundred-fold more efficacious by *tapasya*?<sup>49</sup> "The Kṣatriyas must therefore reserve the best of what they got for the benefit of the Brāhmaṇas."<sup>50</sup> The Brāhmaṇas were the brains as the Kṣatriyas were the arms of the pre-Buddhistic Aryan State.<sup>51</sup> The nature of the partnership between the two orders is pithily expressed in the following amongst

citizens on the estates; nor, since the City at the date of the speech was an Empire City, was it for participation by the citizens of the allied cities. The 'life beautiful' was made possible by the labour of slaves more numerous than citizens and by tributes exacted from the allies." Culture, it seems, has ever been parasitic and has never as yet been broad-based.

<sup>47</sup> *M., Sūti*, lxxiv. 2.

<sup>48</sup> *M., Sūti*, lvi. 3 lxiii. 24-30, lxiv. 5.

<sup>49</sup> *M., Sūti*, lxiii. 7, lxiii 30, *Anuśā.*, xxxiii, *Sūti*, cccxlii.

<sup>50</sup> *M., Sūti*, lxxiii, particularly v. 81, and lxxiv.

<sup>51</sup> *M., Anuśā.*, xxxiii-xxxv.



many maxims that lie scattered throughout the *Mahābhārata*. "Let the Brāhmaṇa continually offer oblations (*udaka*) and the Kṣatriya be ever ready with his weapons, and the world is theirs."<sup>42</sup>

*Other-worldliness of Indo-Aryan culture, not singular. The doctrine of expiation its concomitant.*

But it is said, the "spirituality" of Indo-Aryan culture lay in its other-worldliness. The Brāhmaṇa himself believed and had persuaded the other orders to believe that the soul of man (and not of men only but of all sentient beings) was immortal, that it passed from body to body, its location at any stage being determined by the merits and demerits acquired by it in its previous incarnations. But this other-worldliness was by no means the exclusive property of the Indo-Aryan. It dominated equally the European Christian of the Middle Ages. Curiously enough, the doctrine of expiation serves in both systems to rid the doer of the consequences of his acts on the way.<sup>43</sup> The Kṣatriya expiated his sins by dying on the battle-field,<sup>44</sup> and Duryodhana, for all his iniquities, was led into Heaven by chanting *Gaṇḍhārvas* and *Apsaras*.<sup>45</sup> The thief expiated his sin on the block or transferred it to the King's shoulders, if the latter unjustly let him off.<sup>46</sup> So in the Middle Ages of Europe, the heretic was humanely burned in order that by atoning for his false opinion on the stake, he might find the gates of Heaven, which ordinarily opened only to the true believer, not unceremoniously shut on his face.

*Indo-Aryan culture one of severe all-round discipline. The position of the Indo-Aryan King a difficult one, requiring high qualities of character.*

The Brāhmaṇic culture was undoubtedly a culture of severe all-round discipline, lighter on the Brāhmaṇa so far as the political sanction was concerned,<sup>47</sup> but severe enough as regards even him in other respects.<sup>48</sup> The Aryan King who sought to discharge his duties conscientiously did not by any means have an easy time of it. The Indo-Aryan conception of a community without a King was not unlike the

<sup>42</sup> *M., Sānti*, lxxiv. 22, also *Vana*, xxvi.

<sup>43</sup> *M., Sānti*, xoviii. 45-48

<sup>44</sup> *M., Sānti*, lxxxviii. 18-20, *Adi*, cccxiii. 1.

<sup>45</sup> *M., Sānti*, lvi. 22, 31; lxx.

<sup>46</sup> *M., Sānti*, lxxviii. 9.

<sup>47</sup> *M., Salya*, lxii. 52-56.

<sup>48</sup> *M., Sānti*, lxxvi-lxxvii, etc.

Hobbesian. "As in water, the bigger fish eat up the smaller, so if there be no King, the more powerful begin to eat up the weaker subjects."<sup>39</sup> It could not antecedently have been an easy task to maintain the complicated *Varṇāśrama-dharma* amongst a people naturally so inclined. Besides, as will be explained in another place, the Aryan King had no lack of external enemies. The success of the *Varṇāśrama* scheme of polity depended thus entirely on the personal vigilance and industry of the King. The King was in fact, as in theory, the pivot of this society.<sup>40</sup> What, if a King proved a failure? Cast him out, unhesitatingly said the Indo-Aryan lawgiver. "If the King is incapable of protecting his subjects, if he obtains revenue by oppressive means, if he has no far-sighted counsellor, let the subjects unite and destroy that cruel, virtue-destroying abomination of a King."<sup>41</sup> "The King who having undertaken the task of governance shows indifference in its discharge should by all means be destroyed like a rabid dog."<sup>42</sup> On the other hand, when a community has been left without a ruler, "let the subjects go forth in a body and welcome" the first powerful person who offers to establish *Varṇāśrama-dharma*, and instal him<sup>43</sup>—and this even though he might be a Śūdra.<sup>44</sup>

*Need of self-discipline, not however amounting to self-abnegation.*

The personal factor was therefore all-important. The successful Indo-Aryan King had need, as indeed he is repeatedly adjured, to be the master of his senses and faculties: "Conquer yourself and then proceed to conquer your enemies."<sup>45</sup> "You cannot dispense justice in anger, nor if you are overcome by avarice, nor if blinded by prejudice."<sup>46</sup> The ideal King must be a perfect embodiment of everwatchful and sustained self-discipline.<sup>47</sup>

#### *Diversions of Princes in Epic India.*

But he had no need, on that account to be an ascetic. "To speak courteously, to overcome indolence and avarice, to subdue the senses, and to enjoy things that are fit to be enjoyed,"<sup>48</sup> are amongst the in-

<sup>39</sup> *M.*, *Sānti*, lxvii. 16; lxviii. 8, 10-21.      <sup>40</sup> *R.*, *Ayodh.*, xiv. 54-55; lxvii. 9-36.

<sup>41</sup> *M.*, *Anuśā.*, lxi. 32.

<sup>42</sup> *M.*, *Anuśā.*, lxi. 33, *Sānti*, xcii. 9.

<sup>43</sup> *M.*, *Sānti*, lxvii. 7.

<sup>44</sup> *M.*, *Sānti*, lxxviii. 35-40.

<sup>45</sup> *M.*, *Sānti*, lxix. 4.

<sup>46</sup> *M.*, *Sabbā*, v. 91.

<sup>47</sup> *M.*, *Sānti*, cxviii. 17-23.

<sup>48</sup> *M.*, *Sānti*, lvii. 19-22.



dispensables enjoined upon the King. Thus the King was expected to patronise the arts and sciences, and although a Kṣatriya had, first and foremost, to be a warrior, he was free to cultivate the gentler accomplishments. Yudhiṣṭhira could play a game of dice when occasion required, and though he was no match for Śakuni and in consequence lost an empire, he did make his mark in it in the Court of Virāṭa, during the *ajñātavāsa* of the Pāṇḍavas.<sup>69</sup> Bhīma appropriately became the Court chef,<sup>70</sup> and Arjuna who had been taught music and dancing by the Gaṇḍharva King Citrasena found ready employment as a teacher of those arts to the royal princesses, one of whom was destined later on to be his son's wife.<sup>71</sup> Nakula and Sahadeva took charge respectively of the King's horses<sup>72</sup> and horned cattle<sup>73</sup>, the latter (the better to preserve his *incognito*) having previously learned the *patois* of the cow-herds, whilst ex-empress Draupadī proved an expert lady's maid to Queen Sudeśṇā, in spite of all the latter's nervous fears on the score of the extreme attractiveness of the fascinating stranger, who alone and unattended and meanly clad traversed the streets of the capital in search of service and could scarcely persuade her royal mistress that she really was what she pretended to be.<sup>74</sup> The Kṣatriya warriors had to be, one may suppose, expert charioteers, but Kṛṣṇa, Śālyā, Uttara and the mythical Nala appear to have done even better than professionals.

These tastes, however, might be carried too far, as both Yudhiṣṭhira and Nala found to their cost. Nor, as we have seen, was self-abnegation in Kings commended when pushed to extreme limits. Not only was Yudhiṣṭhira not suffered, as he anxiously desired, to abandon the world to become a *sannyāsī*, he was roundly accused by his brothers and his wife of being unmanly for entertaining this wish.<sup>75</sup> Vedavyāsa tells him: "God has created you for work and work you must. You have no right to renounce the world,"<sup>76</sup> and Bhīṣma takes him to task for his mildness (*mṛdutā*) which made him suffer in point of prestige in the eyes of his subjects.<sup>77</sup>

<sup>69</sup> *M.*, *Vīr.*, vii.<sup>70</sup> *M.*, *Vīr.*, viii.<sup>71</sup> *M.*, *Vīr.*, xi.<sup>72</sup> *M.*, *Vīr.*, xii.<sup>73</sup> *M.*, *Vīr.*, x.<sup>74</sup> *M.*, *Vīr.*, ix.<sup>75</sup> *M.*, *Sūti.*, viii-xiv.<sup>76</sup> *M.*, *Sūti.*, xxvii. 34.

<sup>77</sup> *M.*, *Sūti.*, lxxv. 19. In the whole range of poetical literature, it is difficult to find two more pathetic figures than Yudhiṣṭhira and Sītā. As the whole burden of the plot of the *Rāmāyaṇa* story falls on poor, helpless, submissive Sītā, so does that of the *Mahābhārata* press with its whole weight on the unworldly-minded Yudhiṣṭhira. Each in his and her way was tenderness itself, but the spirit in neither ever failed to respond

*Bhāratavarṣa of the Epics a conglomeration of small independent States.*

As I have stated, the external features of the world of the *Rāmāyaṇa* were not quite the same as those of the world of the *Mahābhārata* and, as previously outlined, the composition of the population differed materially, in the two epochs. The world, however, as depicted at both the epochs was composed of a vast number of independent States, each consisting of one or more cities, rural areas and forest tracts, the last inhabited by persons who had renounced the world and who were, equally with others, subjects of the King and entitled to his protection.

*The Indo-Aryan State. An unconstitutional personal Monarch governing through a personally supervised bureaucracy.*

The Chief Town where the King resided had to be strongly fortified; and the Treasury, the Army, the Royal Court and the Judicial Tribunal were located there.<sup>79</sup> Other cities and the outlying areas were governed from the capital through a hierarchy of Royal Agents. In the ideal State pictured by Bhīṣma in the *Śāntiparva*,<sup>80</sup> there were Governors of single villages, above them Governors of groups of ten villages and above them again in succession Governors of a hundred and a thousand villages. Each lower denomination of Governor handed over his surplus revenue to the Governor placed immediately above him. A Governor of a thousand villages might have his seat in a tributary town (*Śākhānagara*) and appropriate the receipts thereof as his own remuneration. The work of these Governors had to be ceaselessly watched and supervised by Ministers and Inspectors. At the head-quarters there was a body of Ministers, of whom four were Brāhmaṇas, eight Kṣatriyas, twenty-one wealthy Vaiśyas, three chaste and modest Śūdras and one an accomplished Sūta—all of course nominated by the King. None of these should be less than fifty years of age. Of these, eight—viz. the four Brāhmaṇas, three Kṣatriyas and the one Sūta—constituted the King's Advisory Cabinet and assisted him in framing ordinances.<sup>81</sup> The making of laws proper was beyond the competence of the King and Cabinet alike. The Prime Minister shared

to the seemingly crushing demands of duty at each successive call made upon it. The poets, it seems, had not the heart to see them die the death of mortals, and surely as poetical creations, so heroic and yet so pathetic, they are deathless.

<sup>79</sup> *M., Sānti*, lxxxvi.

<sup>80</sup> *M., Sānti*, lxxxvii

<sup>81</sup> *M., Sānti*, lxxxv.



in the innermost counsel of the King, but his functions too were advisory, to warn but not to command.<sup>41</sup> Besides the Cabinet just mentioned, there was a larger *sābhā*, the members of which had to be modest, truthful, straightforward, possessed of self-control and who were, above all, good speakers.<sup>42</sup> But all these various parts of the structure were as loose stones laid one above or by the side of the other without any cement. This last was supplied by the personality of the King, who set them working and co-ordinated their efforts, and who kept constant watch upon them by personal vigilance or through spies, for a King might not trust implicitly even his own son,<sup>43</sup> not to speak of Ministers. The King, in short, was an unconstitutional sovereign and the instrument of his rule a highly centralised bureaucracy.<sup>44</sup>

*No trace of self-government in the Indo-Aryan State.*

Neither the *Rāmāyaṇa* nor the *Mahābhārata* discloses the existence of a single institution possessing an appreciable measure of autonomy or self-rule. That of course does not prove that gilds and other associations did not exist in Aryan India. But the evidence furnished by the Epics militates against any assumption that such associations, if any existed, had the slightest influence on the determinations of the King in the domain of politics.<sup>45</sup> To protect the subjects from thieves,

<sup>41</sup> *M., Sānti*, lxxvii, lxxxiii.

<sup>42</sup> *M., Sānti*, lxxxiii.

<sup>43</sup> *M., Sānti*, xxxv. 33; lxix. 8-9.

<sup>44</sup> As in the case of *Varaṇārama-dharma*, what is stated in the *Mahābhārata* of *Itājadharmā* is to a large extent made up of the commonplaces of the *Saṁhitās* (see footnote 41 above). But here again the account of the *Mahābhārata* is more concrete and therefore more suitable for historical treatment than the compilation of abstract propositions in the *Saṁhitās*.

<sup>45</sup> *Gilds and Associations in India*. There are in the *Mahābhārata* casual references to *śrenīs* and *ganas* which have been sought to be identified with "gilds" and "local corporations." They no doubt were associations of men within the Indo-Aryan State, but the importance assigned in the same passages to *śrenimukhyas* and *ganamukhyas* leads one to suspect that these associations themselves were monarchically or at least aristocratically organised, and were not "communities" in the proper sense. The tendency all the world over and at all times has been for the State-organisation to reproduce itself in the smaller associations, and Aryan India could hardly have been an exception to this rule. The Indo-Aryan government, from the evidence furnished by the Epics, the *Dharmaśāstras* and the *Dharma-saṁhitās*, appears to have been a centralised monarchy. This form of government is however hardly anywhere the earliest form of government to be met with in any politically organised community. It seems invariably to have been preceded by scattered self-governing tribal associations grouped round chiefs who led more than they governed. As in other parts of the world, the Indo-Aryan mon-

cheats and robbers within his jurisdiction and to assess the taxes payable by traders and craftsmen after careful computation of their incomes and outgoings, their working expenses and the requirements of themselves and their families were amongst the bounden duties of the King. The King was advised to recover taxes from the subjects in a variety of ways, but so as not to exhaust them.<sup>40</sup> The King must not kill the goose that laid the golden eggs, and therefore had to see that the Vaiśyas came to no harm. "It should not be difficult", says the *Mahābhārata*, "to please the Vaiśyas, and nothing is more praiseworthy."<sup>41</sup> The share of the subjects' wealth which a King could take as taxes was fixed by law, "but it was no sin when the treasury was empty to take money from them unlawfully and oppressively;"<sup>42</sup> and the sin thereby incurred was capable of expiation after the stress was over.<sup>43</sup> In normal times, however, the King was counselled to draw his revenues from his subjects "after the manner of the leech, unperceived".<sup>44</sup>

archy imposed itself in the first instance upon tribal groups so constituted, and its general tendency, here as elsewhere, was no doubt to progressively displace the self-rule of the original tribal organisations. But this tendency does not appear to have been pushed in Hindu-India to its extreme logical limits—to the destruction, namely, of all self-existing associations—a result which was successfully attained in the later stages of the Roman Empire and in the post-Feudal Monarchies of Continental Europe. So far from this being the case, within the limits imposed by the *Varṇāśrama-dharma*, Indo-Aryan polity appears to have been one of great tolerance and almost absolute *laissez faire*. Having regard to the heterogeneous materials upon which it had to work, the *Varṇāśrama-dharma* would have been still-born if it had not known how to let a great many things well alone. Gilds and associations, governed in their internal relations by customary rules emanating from within themselves, thus survived and were tolerated but only because and in so far as they did not interfere with *Varṇāśrama-dharma*. It would, in this view, be a great mistake to regard these gilds and associations as parts of the *Varṇāśrama* polity and as being organically connected with it. They lived on, in fact, where they did, in spite of *Varṇāśrama-dharma* and not on account of it. In later ages, in India as in other countries, these and other associations amongst the people sprang into fresh life or declined in proportion as the central authority was contracted or expanded. The problem of reconciling local autonomy with central control is indeed a very modern one, and still awaits satisfactory solution.

I ought to add here that having examined ch. cvii of the *Sāntiparva* of this *Mahābhārata* from every possible point of view, I am still unable to discover any trace of copublican institutions in any of its verses or in all of them taken together.

<sup>40</sup> *M., Śānti*, lxxvii. 12-16.

<sup>41</sup> *M., Śānti*, lxxvii. 40.

<sup>42</sup> *M., Śānti*, cxxx. 12-17, 26.

<sup>43</sup> *M., Śānti*, lxxxviii. 5-8.



*Relation between the King and his subjects was personal.*

It was, on the other hand, the duty of the subjects to give their all into the treasury to save the king. This was because, it was said, the King's power rested on his treasury, upon the King's power depended *dharma*, and if *dharma* was not maintained, there would be anarchy and the subjects would be ruined.<sup>90</sup> It was equally unwise for the Rājā to be oppressive without necessity. The King who so acted acquired ill-fame in this life and was damned in the next. On the other hand, if the King was a respecter of persons, bountiful and courteous, men would come to regard his misfortunes as their own, and would risk their lives to repel them.<sup>91</sup> Apart therefore from the religious sanction, the foundation of righteous conduct on the part of the King and of loyalty on the part of the subjects was enlightened self-interest.

One need not be surprised therefore at the exaggerated importance attached in the Epics to the penal sanction (*danḍa*) in the maintenance of *dharma* and the occasional glorification of royal power (*bala*), it being placed even above *dharma*. "If", says Bhīṣma, "*danḍa* had not flourished in this world, people would have oppressed each other. It is through being protected by *danḍa*, that the subjects exalt the King, therefore *danḍa* is superior to all. It is *danḍa* which makes men pursue the path of virtue. It is *danḍa* which incarnated as Kṣatriya and remaining ever wakeful preserves the subjects".<sup>92</sup> *Bala* is superior even to *dharma*, for *dharma* rests on *bala*.<sup>93</sup>

*The King not a national King and his subjects not a nation.*

The relation between the King and his subjects was thus entirely personal. The King was not a national King and his subjects were not a nation. They were merely so many Brāhmaṇas Kṣatriyas, Vaiśyas, Śūdras and others living within the jurisdiction (*adhikāra*) of this or that King. A King could stake his kingdom (even as he could himself, his brothers and his wife) on the issue of a game of dice. Whether it was Yudhiṣṭhira or Duryodhana who won, what did it matter to the subjects, if the treatment they received from either was the same? On the eve of Dhṛtarāṣṭra's retirement into the forest, the

<sup>90</sup> *M., Sānti*, cxxx. 31-35.<sup>91</sup> *M., Sānti*, xcii. 16-17.<sup>92</sup> *M., Sānti*, cxxi. 34-40.<sup>93</sup> *M., Sānti*, cxxxiv. 6.

assembled subjects declared: "Your son, Mahārājā Duryodhana, had looked after the kingdom in the same manner as in former times did Mahārājā Śāntanu, your father Vicitravīrya and Mahātmā Pāṇḍu. We suffered not the slightest harm from Duryodhana."<sup>44</sup> As to Duryodhana having dealt unfairly towards his cousins and grossly maltreated their wife and his being the cause of the destruction of his kindred and other warriors and the exhaustion of the royal treasure in an iniquitous war, that was not *their* concern.

*Indo-Aryan society of the Epics, like modern society atomistic and individualistic and in the bulk materialistic.*

Society in its composition was, so far as the Epics show, atomistic and thoroughly individualistic (in the sense of being self-interested). There is, as I have already said no trace in the Epics of a communal life of any sort having any influence on the methods of government. The Brāhmaṇas, really so called, each looked forward to attaining his own personal salvation without being in other people's way. Even the *āśramas* of the R̥ṣis were organised on monarchic lines.<sup>45</sup> The Kṣatriyas, like the "comitatus" of Germanic chiefs, were the servants of the King, apt like them, unless carefully handled to get out of hand, but constituting in essence, for all that, the personal retinue of the King.<sup>46</sup> The Vaiśyas were human cattle (the metaphor is not mine) who were to be treated with kindness and consideration on account of the sustenance that could, with a certain amount of tact, be extracted out of

<sup>44</sup> *M., Āśvame.*, x. 19-20.

<sup>45</sup> *R., Ayodh.*, cxvi. 4.

<sup>46</sup> *M., Śānti.*, cvii. I have excluded from my consideration the *Harivaṃśa* which I do not think can be regarded as an integral part of the *Mahābhārata* or even contemporaneous with it. I consider it, however, only right to state here that the description of Indo-Aryan polity given above may not apply in all particulars to the Yādava league which appears, at the time of the Kurukṣetra war, to have grown out of the coalescence of a number of independent fighting clans thrown together by pressure of external aggression and welded into one at this period by the genius of Kṛṣṇa. Kṛṣṇa himself appears to have fully appreciated the inherent weakness of the Yādava league and preferred to it the benevolent autocracies of the Middle East, and was mainly instrumental in establishing the hegemony of Yudhiṣṭhira. Before the *Rājāsūya* of Yudhiṣṭhira, he secured the willing submission of the Yādavas to Yudhiṣṭhira (*M., Sabhā*, xxxii). See in this connection *Śānti*, lxxi, which is extremely instructive. It is worthy of note that according to the *Mahābhārata* (*Śānti*, ccxxxix. 99-101) and the *Purāṇas*, the destruction of the Kṣatriyas at Kurukṣetra and of the Yādavas at Dvārakā was deliberately procured by Kṛṣṇa, for the relief, of an oppressed world. Why? Was it for the establishment of a monarchy after his own heart?



them.<sup>97</sup> The revenue they paid was *quid pro quo* for the protection they enjoyed. The Śūdra was hardly any better than a slave, though if he was virtuous he was to be respected, and was to be treated with kindness and consideration in any case.<sup>98</sup> But as previously stated, he must not accumulate wealth, lest, as the *Mahābhārata* is careful to explain, he might through it obtain ascendancy over members of the superior orders.<sup>99</sup> Whatever surplus out of his earnings remained after meeting the necessary charges of maintaining his family went to his master.<sup>100</sup> In a society so constituted, patriotism must have been a sentiment unknown to King and subjects alike. There could be no principle of life and growth within such a society. It was not an organism. It worked, as all bureaucratic machines must work, by impulse imparted to it from without.<sup>101</sup> This is one of the secrets of the striking "modernity," of the characters of the great Epics (as compared, for instance, with those of Homer), notwithstanding the seemingly archaic back-ground against which they move. Modern society too is atomistic and individualistic, and until very recently, the only conceivable bond which could keep the social fabric from dissolution into its component monads was the power of the King or of a class which had possessed itself of that power. Society has no doubt in recent times begun dreaming of a new communal life which it fondly names "democracy"—a word borrowed from the political philosophy of the Greeks, amongst whom it appears to have been something more than a dream. Some modern nations have even persuaded themselves that by the special favour of Providence or owing to the native genius of their race, "democracy" with them is, and for long centuries has been, a reality, so that democracy is for them only, whilst autocratic governance is the eternally ordained destiny of the rest of mankind. But this, it is easy to demonstrate, is a grotesque illusion. The modern man has obtained a completer mastery, based on knowledge, over the forces of nature, and is without doubt less superstitious, if at the same time

<sup>97</sup> *M., Sānti*, lxxi. 16-17; lxxiv.

<sup>98</sup> *M., Sānti*, cxciii, cxcvi.

<sup>99</sup> *M., Sānti*, lx. 30. Cf. *Manu*, x. 129.

<sup>100</sup> *M., Sānti*, lx. 36-37.

<sup>101</sup> I wish it to be distinctly understood that I am here stating a fact and not passing a moral judgment. The *Paṇḍārāma* polity, I say, was not a community, but a school, almost a laboratory to manufacture citizens of the right kinds, according to a number of patterns, but all parts of a well-conceived scheme, thought out *ab extra* by men who were in it, but not of it. As a school it was, as I show later on (notwithstanding serious drawbacks), in several respects, a great success. See note 108 below.

more supercilious. But he is by no means as yet a better man individually or in association than the Indo-Aryan.

*But Indo-Aryan culture more human than the modern.*

But society in the days of the Great Epics was unquestionably inspired by a larger humanitarianism than is to be met with in the modern world. No animal was to be killed except as offering to the Gods, and to the Kṣatriyas only (who, by the way, were great meat-eaters) was grudgingly conceded the privilege of killing animals by way of sport and eating undedicated meat.<sup>102</sup> But even the Gods, it was frequently stated, preferred vegetable to animal sacrifice,<sup>103</sup> and Vedic texts enjoining the sacrifice of animals (*aṇa* or goat) were sought to be explained by tricks of fanciful etymology as really meaning not sacrifice of animals but of plants.<sup>104</sup> *Mṛgayā* (hunting) is repeatedly reprobated in the *Mahābhārata* (never in the *Rāmāyaṇa*). The cow, in particular, was made immune by being raised to the rank of a divinity and *ahiṃsā* and *anṛśaṃsatā* towards men and animals alike were inculcated in all sorts of contexts and in all varieties of languages.<sup>105</sup> Not to speak of the *Gītā*,<sup>106</sup> the modern man, whatever his station in life, can extract from the Epics, whole codes of injunctions for regulating his daily acts and thoughts and be all the better for such regulation, and Western civilization has yet to evolve a scheme for ordering individual lives at all approaching in intrinsic grandeur that of the four *āśramas*, with its "series of gradually intensifying ascetic stages through which a man more and more purified from all earthly attachment should become fitted for his 'home.'" There is much in the Epics that is childish, even grotesque, but these sink into insignificance by the side of the vast mass of precepts of benevolence, kindness and forbearance, which must have been an integral part of the life of the population towards the end of the epoch.<sup>107</sup>

<sup>102</sup> *M., Anuśā.*, cxvi, 14-19.

<sup>103</sup> *M., Sūti.*, cclxiv, cccxxxvi, 11-12.

<sup>104</sup> *M., Sūti.*, cccxxxvii, 3-4.

<sup>105</sup> *M., Anuśā.*, lxxviii-lxxxiii; cxii-cxiv.

<sup>106</sup> I cannot, I confess, regard the *Gītā* nor even a great deal of the *Sūti* and *Anuśāṇa Parvas*, as integral portions of the *Mahābhārata*, though all these must have been written before the Buddhistic upheaval and must represent a later period of the age of the Epics.

<sup>107</sup> The almost universally prevalent belief, previously alluded to, that the mode of one's life in any particular existence was determined by merits and demerits acquired in previous incarnations must have operated as a powerful incentive to habitual right con-



*The "Good Life" of the age of the Epics due to Brāhmanic discipline imposed from without.*

But, as I have said, the "good life," of which the Epics furnish such abundant evidence, did not evolve in this society from within. It was imparted from outside. What was the external impetus that brought it into being? It was from first to last Brāhmanic culture or rather Brahmanic discipline. There were, as I have said before, numerous small States, but the culture that dominated them was one. How it originated and how it spread until it covered the whole continent from the Himalayas to Cape Comorin and even passed beyond must, if all its secrets should ever be unfolded, form a highly instructive and engrossing chapter of human history.<sup>104</sup>

The *Varṇāśrama-dharma* which was of the essence of this culture appears, in the longer perspective from which we are able to view

duct and patient endurance under trying misfortunes. See Deussen, *Philosophy of the Upanishads*, pp. 314, and 307.

<sup>104</sup> I have in the body of the article refrained from speculating on the origin of the *Varṇāśrama-dharma*. It had, of course, according to the *Mahābhārata*, a divine origin. If to-day we must refuse to accept this explanation as conclusive of the question, we can with still less justification assume it to be the deliberate invention of a scheming individual or class. Its basic elements must, to my mind, have developed before the division of the people into a hierarchy of castes could have proceeded very far. The beginning of *Varṇāśrama-dharma* is to be sought in a form of polity which grew up naturally amongst the Aryan invaders, at that time consisting of tribes of warriors amongst whom certain priestly families enjoyed a sort of pre-eminence not on the ground of birth and colour, but because they were specially conversant with the sacred hymns and rituals which, according to a belief shared by all primitive people, were of prime importance in securing the health and well-being of the community in all its relations, natural as well as supra-natural. It is clear from the Vedic literature itself, that the ideas which formed the ground-work of Indo-Aryan polity and philosophy developed within a number of priestly schools amongst whom, however, there was a constant interchange of thoughts and marked agreement in fundamentals, due in the main no doubt to the possession of a common scripture. The task of organising Indo-Aryan society in consonance with traditional ideas and beliefs thus fell early into the hands of associated bodies of leisured experts. The necessity of incorporating the Vaidyas and Śūdras into the Indo-Aryan polity must have put the political capacity of these experts to the severest strain. But they apparently rose equal to the task. But the resulting polity, in view of its heterogeneous composition and the complex political, social and economic environment in which it came to be placed, could not but be artificial. This artificial character of Indo-Aryan polity grew with the growth in complexity of the society, until a point was reached when breakdown was inevitable from want of real adjustment. See also footnote 153 below. As to the probable origin of castes, see footnote 104, below.

it to-day, narrow, rigid, selfish and bigoted. It is certainly out of date in these days of rapid communication and unrestricted international competition.

*It tamed the Kṣatriyas.*

But that in its time it was a great civilising agency, it would be folly to doubt or deny. It tamed the turbulent, fighting, meat-eating, wine-drinking Kṣatriya and converted him from being the natural enemy into the willing and effective instrument of a civilisation which made for humanity as no civilisation originating in Europe ever succeeded in doing in the same degree. The Brāhmaṇas succeeded in India where the Church apparently failed in Europe.

*Secret of Brāhmaṇa ascendancy over Kṣatriyas.*

The *Varṇāśrama-dharma* could succeed only by maintaining Brāhmaṇa ascendancy. This ascendancy, so far as the Kṣatriyas were concerned, was maintained not by force, nor entirely by fraud, but in the main by force of example, aided no doubt by an abundant employment of the psychology of advertisement, the value of which the Brāhmaṇa thoroughly understood. The Epics never tire of preaching the superiority and divinity of the Brāhmaṇas. They take rank with the cow above the lesser gods.<sup>109</sup> The Brāhmaṇas were specially favoured by the law. But the legal and social privileges of the Brāhmaṇa were purchased in the main by unparalleled self-abnegation in regard to things material. He had to condemn himself to perpetual poverty and mendicancy, in order to conquer the high intellectual and moral pedestal from which he ruled and which the other *Vārṇas* appear on the whole to have willingly conceded to him.<sup>110</sup>

*Brāhmanic culture originally a proselytising culture, and Rsis advance guards of this culture in Non-Aryan land.*

The *Rāmāyaṇa* furnishes interesting evidence of the proselytising methods of the Brahmana, for Brahmanic culture in the beginning was

<sup>109</sup> *M.*, *Anuśā.*, cli-cliii.

<sup>110</sup> It is not necessary to subscribe to all the charges levelled against Brahmanism by the sceptical school of *Gāreṣṭa*, for the view that a certain element of charlatanism went to make up the practices by means of which the Brāhmaṇas made good their position as authorised intermediaries between the gods and men. It is obvious however that this position could not be maintained for any length of time by charlatanism alone; and the holiness of the Brāhmaṇas in the age of the Epics was, as a whole, far from assumed.



unquestionably a proselytising culture. The Aryan States were surrounded by a belt of forests inhabited by man-eating *rākṣasas*. It is to these forests that the Ṛṣis chose to betake themselves for completing the final stages of their penances. Naturally they interfered with the aboriginal denizens of the forests and the latter interfered with them. Complaints of maltreatment were duly conveyed to the Rājā, whose bounden duty it was to secure the safety of the Brāhmaṇa hermits. This ended in the clearing of the jungles of the savages and a progressive enlargement of the Aryan "pale." Those of the aborigines who acquiesced in the new regime became *Niṣādas* and *Cāṇḍālas* and were thus absorbed within the folds of Aryanism, though no doubt they were assigned a very low place in the *Varṇāśrama* scheme.<sup>111</sup>

*Brahmanic culture one, though States many. Unity maintained by travelling Ṛṣis and universally resorted to tīrthasthānas.*

It was the Ṛṣis too who carried about and kept alive Brāhmaṇic culture within the "pale," irrespective of political boundaries. The whole Aryan land was studded over with *tīrthasthānas* (places of pilgrimage), and travelling from *tīrtha* to *tīrtha*, visiting Kings on the way and holding religious conferences with learned men of their courts, were parts of the preparation of the *tāpas* on the way to *mokṣa*.<sup>112</sup> The Ṛṣis in fact did not belong to any particular State; they were honoured and respected by all, and received visits from all parts of the country and from all classes of people. All denominations of men were encouraged to visit the *tīrthasthānas*, whereby, they were assured, they could cast off their burdens of accumulated sins, and acquire religious merit of great efficacy more easily and expeditiously than by *dharma* and *prāyaścitta* laboriously performed at home.<sup>113</sup>

*Varṇāśrama-dharma, essence of this culture.*

It was thus that unity of culture was maintained, notwithstanding the innumerable fragments into which the land and society were politically divided. As will be presently seen, the relations between King and King were invariably the reverse of friendly. But each King in his place, thirsting eternally to conquer, and if possible exterminate

<sup>111</sup> R., *Adi*, xix; *Aranya*, i and vi.

<sup>112</sup> M., *Sūnī*, cccxx, cccxxv.

<sup>113</sup> M., *Anuśā*, xxv; *Pana*, lxxxii-xc.

his neighbours or win Indraloka by death on the battlefield,<sup>114</sup> was still an instrument of the self-same culture represented by the *Varṇāśrama-dharma*.

*Indo-Aryan Imperialism.*

That this unity of culture should often seek to embody itself in a Universal State is what might be expected. To extend his hegemony over the Aryan world was the goal of ambition of every powerful King, and its establishment was signalled by the performance of the *Rāja-sūya* or the *Aśvamedha Yajña*.

*Bhāratavarṣa of the Epics compared to Italy in the Middle Ages.*

*Indian Nītiśāstras comparable with Machiavelli's Prince, but superior to it.*

The nearest historical parallel to the inter-State relations of Kings to Kings in Epic India that occurs to me is that found in the Italy of Machiavelli; and it is no mere coincidence that in the *Śāntiparva* of the *Mahābhārata*, there should be precepts addressed to Princes which for worldly wisdom and cynicism would cast entirely into the shade the whole body of doctrines lovingly garnered by the shrewdly observant Florentine in his *Prince*. A Prince owed no sort of obligation to his brother Princes, for to him every one of his neighbours was a potential enemy.<sup>115</sup> A Prince therefore, whenever he felt himself to be sufficiently powerful, must try by stratagem if possible (and failing stratagem, by force) to appropriate the land and the treasure of his neighbour. To rob a neighbouring Prince of his treasure, so far from being regarded as a sin, was a specially commended Kṣatriya virtue.<sup>116</sup> To his neighbour's subjects, the King was advised to say: "Let me be your King; I shall protect you most effectively and you in return shall pay me taxes and swear allegiance to me." If they submitted, well and good; if not, they had to be subdued by force.<sup>117</sup> There were of course certain rules of the game to be observed even by Kings towards Kings,<sup>118</sup> but they need never have placed serious obstacles in the way of a powerful Prince straining after suzerainty. "Let him be kind after conquest. All sins incurred in conquest are atoned for by righteous

<sup>114</sup> *M., Śānti*, xcvii.

<sup>115</sup> *M., Śānti*, lxv. 4; lxix, 10-20.

<sup>116</sup> *M., Śānti*, xciv. 6; xcv. 20.

<sup>117</sup> *M., Śānti*, xcv. 2-3.

<sup>118</sup> *M., Śānti*, xcv. 13-23.



governance after conquest."<sup>119</sup> "Forswearing anger, desire and pride, the King shall hourly seek out the weak points of the enemy."<sup>120</sup> "As a fowler decoys birds to death by imitating their notes, so too shall the King appearing to his enemy as his well-wisher circumvent his subjugation or destruction."<sup>121</sup> "When the enemies are numerous it is not safe to attack them all at once. You must avoid doing that even when you have the power. But according to circumstances, by means of treaty (*sāma*), subsidy (*dāna*), intrigue (*bheda*), or force (*danḍa*), subdue them in detail, and then fall upon the few remaining with all your might."<sup>122</sup> One of the most effective methods of weakening an enemy Prince is to deplete his treasury; therefore "encourage him to spend money in expensive *yajñas* by which means you weaken him and please the Brāhmaṇas"<sup>123</sup>—two birds killed with one stone. "Of three things let no residue be left: debt, fire and enemy."<sup>124</sup> "When you feel disposed to strike another let the castigation be always accompanied by kind words."<sup>125</sup> "It is a wise man's part to shed tears and express sorrow even when you proceed to cut off a man's head."<sup>126</sup> "The King should always raise hopes in the hearts of suitors by promises, but repeatedly put off their fulfilment, always however taking care to cite cogent reasons therefor."<sup>127</sup> "The wise man should be far-seeing as a vulture, immovable as a crane, wide-awake as a dog, fierce as a lion and sharp-witted as a crow."<sup>128</sup> "Try by every means to make others trust you, but never put your trust in others."<sup>129</sup> "Be firm or pliant according to circumstance, for often pliancy will succeed where firmness will fail."<sup>130</sup> It will indeed be no exaggeration to say that from the *Śāntiparva* alone it may be possible to compile a text-book for rulers, twice as substantial as Machiavelli's *Prince* and as many times more full of cynical wisdom.

The reason of this superiority is that what appears in the *Prince* as the observations of a single person had time to develop into a science in Epic India. The condition of things which gives birth to this kind of literature had lasted for such a long time in Ancient

<sup>119</sup> *M., Śānti*, xcvii. 4-9.

<sup>121</sup> *M., Śānti*, ciii. 10-11.

<sup>122</sup> *M., Śānti*, ciii. 18-20.

<sup>123</sup> *M., Śānti*, cxl. 54.

<sup>127</sup> *M., Śānti*, cxl. 32.

<sup>128</sup> *M., Śānti*, cxxviii. 195.

<sup>120</sup> *M., Śānti*, ciii. 23.

<sup>122</sup> *M., Śānti*, ciii. 30-39.

<sup>124</sup> *M., Śānti*, cxl. 58.

<sup>126</sup> *M., Śānti*, cii. 34.

<sup>129</sup> *M., Śānti*, cxl. 62.

<sup>130</sup> *M., Śānti*, cxl. 55-56.

India, that it was possible to develop and systematise the ideas gathered by different observers into a science. The account of the origin of *Nītiśāstra* given in the 59th chapter of the *Śāntiparva* is, of course, mythical, but it at least demonstrates that the science took a long time to develop and was also developed with care; and because it was developed in schools and not in the brains of an individual politician, much the larger portion of the Indo-Aryan *Nītiśāstra* bears but little resemblance to what may be found in the *Prince*, being unlike it inspired often by the loftiest moral idealism.

*Weak point of Indo-Aryan Imperialism. It aimed at Feudal suzerainty rather than empire.*

It appears thus that extension of territory and power by fair means or otherwise was enjoined upon every Prince. But the circumstances of the times did not favour the growth and consolidation of territorial empires in the modern sense, and the invariable issue of imperialistic ambition in an Indo-Aryan Prince was the conversion of all but his closest neighbours into feudal tributaries, and that only for the time being. Conquering Princes were indeed advised wherever practicable to establish the son or other heir of an enemy who had been vanquished and killed on the vacant throne as a tributary.<sup>181</sup> This, indeed, was the weak point of pre-Buddhistic Aryan imperialism. The hegemony of which every ambitious Aryan King dreamed and which he ruthlessly pursued was necessarily short-lived.<sup>182</sup>

*Imperial significance of the Rājāsūya yajña.*

The attainment of hegemony was signalised, as already indicated by the institution of the appropriate *yajña*. It was the world-con-

<sup>181</sup> Thus after Kurukṣetra Vedavyāsa tells Yudhiṣṭhira, "Now by the strength of your arms, you after vanquishing your enemies have, like Indra, become undisputed master of the Earth and the Oceans. Therefore, visit the countries of the rulers who have fallen in battle and give their brothers, sons and grandsons their respective kingdoms, preserve their issue if still in the womb, and by pleasing the subjects betake to governing the world according to *dharma*. Give the kingdoms of those who have left no sons to their daughters. Women are by nature fond of enjoying the good things of this world. Therefore, once they are established in the possession of Royal estate, they will give up sorrowing." (*Sānti*, xviii. 42-45.)

<sup>182</sup> The fact that the conquered rulers or in case they were killed their family were not dispossessed, explains the readiness with which weaker princes made their submission to the more powerful. It also explains why these campaigns of so-called



queror alone who would be justified in instituting the *Rājasūya*. "He who is the worshipped of all and is the lord of the Earth, he alone is fit to perform *Rājasūya*."<sup>133</sup>

*The Rājasūya of Yudhiṣṭhira.*

Yudhiṣṭhira, after he had consolidated his rule at Indraprastha, being advised to perform this *yajña*, took counsel with Kṛṣṇa who pointed out to him that King Jarāsandha of Magadha having subdued all rivals had established himself as the sole ruler of an undivided world. Many Kings, amongst them that powerful King of the Yavanas, Bhagadatta, had accepted him as suzerain. His own people, powerful though they were, had fled their kingdom in Northern India and betaken themselves to Dvārāvātī on the sea coast, which they had found it prudent so to fortify that even women could fight from behind the ramparts. He warned him that so long as Jarāsandha was alive, it was impossible for Yudhiṣṭhira to perform this *yajña*.<sup>134</sup> Jarāsandha had first to be removed, and removed he was, partly by stratagem, and his son established on his throne as a tributary King. But even then Yudhiṣṭhira did not feel justified in undertaking this *yajña*. His four brothers led out armies in all directions, Arjuna to the north, Bhīma to the east, Sahadeva to the south and Nakula to the west, and the Kings all round were made to submit by force or persuasion, the conditions including attendance by the Kings with rich presents at the *yajña*.<sup>135</sup> Not all kings, it appears, responded to the appeal of force only. As is well-known, this *yajña* of Yudhiṣṭhira did not pass off very smoothly. Śiśupāla fell out with Kṛṣṇa, greatly resenting the special honour paid to the latter, and declared: "We did not pay tribute to Kaunteya from fear or avarice, nor were we induced to do so by cajolery. It was because we found him intent upon practising *dharma* and well-versed in imperial governance that we became his tributaries. But he has failed to do us suitable honour."<sup>136</sup> These *yajñas* on a large scale, like the Olympic games of Greece, provided unique opportunities for the gathering together of all the leading Kṣatriyas and Brāhmaṇas of Āryāvarta. But it did create

conquest (*digvijaya*), unless complicated by a family feud, seldom took on the character of a fight to the finish.

<sup>133</sup> *M., Sabhā, xiii, 47.*

<sup>134</sup> *M., Sabhā, xiv.*

<sup>135</sup> *M., Sabhā, xxi-xxxii.*

<sup>136</sup> *M., Sabhā, xxxvii. 19-20.*

bad blood among the more powerful.<sup>137</sup> When Rāma confided to his brothers his plan of holding this *yajña*, the kind-hearted ascetic prince Bharata dissuaded him because it would provoke feelings of enmity and the desire to conquer amongst the powerful Princes of the world, which would inevitably end in a cruel war of extermination. So although Rāma's superiority over the other Kings was unquestioned, let him, he advised, rather perform the humaner *Aśvamedha* and save the world from the evils of war. Rāma accepted Bharata's suggestion.<sup>138</sup> It is clear from the *Mahābhārata* itself that when Yudhiṣṭhira lost his empire to Duryodhana over a game of dice, though he was advised that it would be quite in accordance with Kṣatriya *dharma* to re-conquer what he had lost by force of arms, he desisted from trying issues immediately for one reason, amongst others, that there was so much soreness of feeling left in the minds of Kings by the *Rājasūya*, that it would be difficult for Yudhiṣṭhira to collect a sufficient following, and the very much larger army which Duryodhana was able to gather round him at Kurukṣetra was as much owing to his superior diplomacy and tact as to the legacy of jealousy and hatred left by the *Rājasūya* in the hands of its designers.<sup>139</sup> The experiment was not repeated after the Kurukṣetra though the issue of the battle was more decisive than the campaigns of conquest which preceded the *Rājasūya*. Yudhiṣṭhira performed the milder *Aśvamedha*, the ostensible object of which was to rid the king of his sins. Yet as the principal part of the ceremony consisted in a challenge that the King through whose territory the sacrificial horse passed must either give it and its escort free passage or be forced by battle to do so, the issue in either case being his acceptance of an invitation to

<sup>137</sup> *M.*, *Sabbā*, xii, 30.

<sup>138</sup> *R.*, *Uttara*, xvi.

<sup>139</sup> *M.*, *Vana*, xxxvi. The *Vaiṣṇava-yajña* of Duryodhana. After the banishment of the Pāṇḍavas following on Yudhiṣṭhira's unlucky game of dice with Śakuni, Karṣa, in order to emulate the victories of the Pāṇḍavas, undertook by himself to secure the submission of the world to Duryodhana. His plan of conquest having been attended with complete success, Duryodhana mooted the idea of holding a *Rājasūya yajña*, but was persuaded instead to perform the *Vaiṣṇava-yajña*. "Let the kings who have become your tributaries," Duryodhana was told, "persuade you, out of gold given by them, to fashion a golden plough and give you leave to drive it across the *yajña* field, and a great *yajña* attended by the distribution of immense quantities of eatables be performed thereon." "This *yajña*," he was assured "was equal to the *Rājasūya*." *M.*, *Vana*, ccliv.



attend at the ceremony of sacrifice, it was indirectly symbolical also of acceptance of vassalage.<sup>140</sup>

*Use of the Imperialistic idea by Rāma to justify the killing of Bāli.*

An instructive reference to this Indo-Aryan version of Imperialism will be found in Rāma's elaborate defence of his assassination of Bāli. If the killing of the Śūdra *tāpasa* Śambuka, described in the *Uttara-kāṇḍa*, be left out of account on the ground of its being an ill-executed graft upon the main story, the removal by Rāma of Bāli is about the darkest blot on his otherwise beautiful character, for his somewhat belated abandonment of Sitā might admit of arguments both favourable and unfavourable, regard being had to the position a King in his age had to maintain in the eyes of his subjects. When Rāma approaches the fallen warrior, Bāli addresses him words which in point of logic appear to be absolutely crushing. "I knew you to be a virtuous prince. But you have proved yourself to be one of those who practise virtue in public in order the better to be able to commit crimes in secret. You never suffered any indignity at my hand, and I have committed no offence in your kingdom or city. The jungles that are my possession could not have excited your cupidity, because they contain neither cultivated fields, nor gold, nor silver. By killing me and thereby establishing friendship with Sugrīva, you hoped to secure an ally who would help you to recover Sitā. But even there you acted foolishly in not seeking rather my alliance. Had you asked me, I could have brought Sitā from the uttermost ends of the earth and Rāvaṇa himself into the bargain alive and with a halter round his neck." The argument of Bāli would have silenced any one but an Imperialist. But Rāma for the nonce was an Imperialist. "The mountains, the woods and the forests," said the Prince grandiloquently, "and in fact the whole earth are within the peace (*adhikāra*) of the Īkṣvāku Kings. They are entitled to punish or do favour to men, beasts and birds of all places. The truth-loving, straight-forward and virtuous Bharata is the Imperial Master of this earth. Nobody in his *adhikāra* can with impunity violate the *dharma*. I and other Princes are going about the world under his orders for the purpose of spreading *dharma* (*dharma-santana*). Under the directions of our Imperial Master and remaining ourselves in the path of *dharma*, we punish those who violate the regulations of *dharma*

<sup>140</sup> *M., Aśvame., lxxii-lxxxviii.*

according to law. You are not fulfilling the *dharma* of a King, therefore you deserve punishment. I found you guilty of a capital crime, viz: seduction of your younger brother's wife; and I have passed on you the capital sentence according to law. Your sin would have been mine if, knowing your guilt, I, instead of executing on you the proper sentence, had condoned your offence." It, of course, did not matter—it hardly ever does—that according to their own law—non-Aryan law—seduction of a younger brother's wife might not have been a capital crime. The "White man" had his "burden" even in the Tretāyuga. Moreover one does not assassinate a culprit in order to punish him. But the Imperialist was not to be silenced by such a plea. Do Kings kill game after notice? And Bāli, a monkey, was good enough game for a Kṣatriya Prince. Says the poet: "When Rāma had said this, Bāli who was well-versed in the mysteries of *dharma* was overcome by contrition and held his tongue."<sup>141</sup> But this elaborate sophistry failed to convince future generations, as is testified by, amongst others, Arjuna who was at least equally well-grounded in the knowledge of *dharma*.<sup>142</sup>

*Enemies of the Brāhmaṇa culture within the gate.*

I have suggested before that the Ṛṣis retiring into forests constituted the advance guard of Indo-Aryan culture, much as the Christian missionaries in recent times have acted as the advance guards of European culture. The arms of the Kṣatriya followed to complete the Aryanisation. Some of the Kṣatriyas apparently entered into the spirit of the game more thoroughly than others, but some did not prove altogether tractable. Traditions of by-gone wars of extermination, between Kṣatriyas and Brāhmaṇas, reverberate through the Epics.<sup>143</sup> Brāhmaṇa culture called for willing Kṣatriya champions to crush enemies within the gate as well as without, even in the age of the *Mahābhārata*, when surviving all shocks, it appears to have finally established itself as the last word in Indo-Aryan culture.

*Kṛṣṇa the champion of Brāhmaṇa culture in the Mahābhārata.*

The great champion of Brahmanic culture in the *Mahābhārata* is not Yudhiṣṭhira or any of the other Pāṇḍavas, but Kṛṣṇa. Duryo-

<sup>141</sup> *R.*, Kiṣkī, xvii—xviii.

<sup>142</sup> *M.*, Droṇa, cxcv. 35.

<sup>143</sup> *M.*, S'āntī, xlix; *Aśvame.*, xxix; *Anuśā.*, cliii; *S'āntī*, lxix. 93—94, *Haris.*, v.



dhana (whose rule, as we have already seen, was according to the testimony of the people themselves as benevolent as that of Śāntanu himself) coquetted with the Rākṣasa Ṛṣi Cārvāka<sup>144</sup> and had numerous Rākṣasa and Mleccha friends who came and loyally fought for him on the field of Kurukṣetra.<sup>145</sup> Duryodhana having done all this and raised a Sūta's son to the peerage<sup>146</sup> appears to have run counter to the ultimate purposes of Brahmanic culture, though otherwise the methods of his government did not differ materially from those of Yudhiṣṭhira.<sup>147</sup> The poet does indeed try to make out that Duryodhana and his brothers were incarnations of the Asuras, just as the Pāṇḍavas are in the same way sought to be made out as incarnations of the Gods. As a theological effort, this attempt to convert the battle of the Kurus and Pāṇḍavas into one between the Gods and the Demons<sup>148</sup> seems to me to possess but little worth, for many reputed incarnations of the Gods are found arrayed on Duryodhana's side, Karna, Bhīṣma and others, and Vikarna, a brother of Duryodhana and a leading Dhārtarāṣṭra, was unquestionably the *preux chevalier* of the joust.<sup>149</sup>

*Historical interpretation of the war of Kurukṣetra.*

But the attempt is not wholly without a meaning. Kṛṣṇa favoured Yudhiṣṭhira apparently because he appeared to him to be the one Prince who by inclination and training and also by reason of his unparalleled moral prestige was best fitted to win the Empire and establish the *Varṇāśrama-dharma* on a secure imperialistic footing. The large influx of barbarians and their absolute prevalence in some places which had been brought into intimate political relationship with the Indo-Aryan States (as for instance Prāgyotiṣa and Kāmboja) constituted a serious menace to the *Varṇāśrama-dharma*, particularly as there were Princes who (from our modern point of view, not unreasonably) seemed inclined to compromise with these anti-Aryan forces. No one saw through the game which was being played on the arena of Bhāratavarṣa more clearly than Kṛṣṇa and, so far as he himself was concerned, he played his part in it with consummate skill. This champion of Brahmanism was himself always able to rise superior to the narrow injunctions of Brāhmaṇa morality whenever the larger interests of

<sup>144</sup> *M.*, *S'ānti*, xxxviii.

<sup>145</sup> *M.*, *Adi*, cxxxvi.

<sup>146</sup> *M.*, *Adi*, lxiv—lxvii.

<sup>147</sup> *M.*, *Udyoga*, xix, exxvii.

<sup>148</sup> *M.*, *Vana*, clvi. 27—28.

<sup>149</sup> *M.*, *Sabbā*, lxxviii.

Brahmanism as an institution seemed to be in danger. He fought his enemies where necessary with their own weapons of circumvention and deceit. Too narrowly examined, his methods often seem dangerously near justifying the means by the end.<sup>150</sup>

Amongst the most powerful supporters of the Pāṇḍava cause in the battles of Kurukṣetra was Ghaṭotkaca Bhīma's son by a Rākṣasī and himself by appearance and breeding a Rākṣasa. He performed prodigies of valour on behalf of the Pāṇḍavas in Kurukṣetra and there were times when the latter were saved from defeat by this Rākṣasa placing himself in the breach. His last and most glorious battle was with Karna. But when tidings of his death at the hand of Karna are brought to Kṛṣṇa, the latter literally dances with joy! This strange behaviour calls for an explanation and this is what is offered: "This last fight of Ghaṭotkaca with Karna," Kṛṣṇa declares, "was specially contrived by him to serve two purposes." Karna had in reserve a weapon of great potency which by divine dispensation was bound to be fatal to whomsoever it might be aimed at. It had been reserved by Karna for the destruction of Arjuna. As Yudhiṣṭhira could not win the war without Arjuna and Arjuna had to be saved, Karna had to be provoked into spending this weapon upon somebody else, who should be warrior enough to need a lot of killing. So Ghaṭotkaca is put forward at Kṛṣṇa's instance as Karna's target. But this was only half the explanation. There were other warriors who might have served the purpose just as well. But Kṛṣṇa indeed did not desire that Ghaṭotkaca should live. "This Rākṣasa," Kṛṣṇa said, "was the enemy of Brāhmaṇas (*Brāhmaṇa-vidveṣin*), a destroyer of *yajñas* and *dharma* (*yajña-dveṣin* and *dharmasya loptā*), and wicked (*pāpātma*). If Karna had not put him out of the way, it would have been necessary for himself, Kṛṣṇa, later on to destroy him with his own hand. Jarāsandha and Śiśupāla's deaths had been compassed by him for a similar reason."<sup>151</sup> The Brāhmaṇa rule had to be re-established on a firmer and securer foundation by destroying Duryodhana and installing Yudhiṣṭhira in his place. So behind the personal squabbles of Duryodhana and Bhīma, behind the meannesses and vacillations of Dhṛtarāṣṭra which the righteous counsel of Vidura hardly sufficed to counteract, behind the

<sup>150</sup> See in this connection Duryodhana's catalogue of charges against Kṛṣṇa in *M., Sūta*, lxi.

<sup>151</sup> *M., Drona*, clxxviii – clxxix.



unnameable insults and indignities heaped in public upon Draupadī, behind all these lurked a struggle between orthodoxy and dissent, between the conservative and the radical.<sup>152</sup> For the moment, the conservative and the orthodox, the *Sanātana-varṇāśrama-dharma* prevailed. But revolt and revolution were already looming on the horizon.<sup>153</sup> With that, however, I am not concerned in the present discussion.

*Unequal prevalence of Indo-Aryan culture over Bhāratavarṇa :  
The testimonies of Karna and Śalya.*

That the Aryan culture, though one, did not prevail in equal degree everywhere, even within the Aryan "pale," is brought out distinctly in the exchange of compliments which passed between Śalya and Karna on the assumption by the latter of the office of *Senāpati* of the Kauravas and the grudging acceptance by Śalya, at the earnest solicitation of Duryodhana, of the humbler office of Karna's chariot-eer. Śalya, it will be remembered, was the brother of Mādrī, the mother of the two youngest Pāṇḍavas, but he had been tricked by Duryodhana into joining his forces with those of Duryodhana against his own nephews.<sup>154</sup> But having joined him, he loyally fought for

<sup>152</sup> Cf. *Śrīmad Bhāgavata*, Part I, Ch. viii.

<sup>153</sup> The *Mahābhārata* (*Vana*, clxxxviii), and the *Purāṇas* (which came after it) abound in baleful predictions of the impending *Kaliyuga* and in places go into details concerning the cataclysmic lapses from *dharma* which people would exhibit in that degenerate age. The modern reader will of course be perfectly justified in assuming that these passages were written not before but after the inception of the *Kaliyuga*. The advent of *Kaliyuga* really stands for the complete breakdown under its own weight of the *Varṇāśrama-dharma*. What is repeatedly stated to be the distinguishing mark of the *Kaliyuga* is that the Brāhmanas and Kṣatriyas would abandon their specific *dharma*s, the Brāhmanas in particular taking to the occupations of the Śūdras, whilst the latter would adopt the *ācāras* of the Brāhmanas and that all *Vārṇas* alike would make wealth their principal pursuit. There is no doubt that the breakdown of the *Varṇāśrama-dharma* which ushers in the dreaded *Kaliyuga* had the immediate effect of letting in a wave of agnosticism and materialism, in the midst of which people who would not submit to the current dared to look for no securer haven of refuge than the very slippery one offered by Buddhism. Buddhism provided no remedy, hardly even a palliative, for a malady in the body-politic which really consisted in a total want of adjustment (moral, economic and social) between the new realities of Indo-Aryan life and the antiquated theory by which it was sought to be regulated and directed. In so far as it tended to loosen all traditional ties, at the same time that it failed to provide effective substitutes, Buddhism had a pronouncedly anarchistic trend.

<sup>154</sup> *M.*, *Udyoga*, viii.

him and succeeded Karna in the command,<sup>166</sup> and with his fall, the battle of Kurukṣetra virtually came to an end. Karna was to meet Arjuna. Kṛṣṇa was Arjuna's charioteer. Karna needed a princely charioteer like Kṛṣṇa to match Arjuna and his choice fell upon Śalya. At first Śalya demurred. He would not admit that Karna was the better warrior. But granting that he was, he, Śalya, was a Royal Prince, throned and anointed as such. Was he to serve as a charioteer to this upstart son of a professional chanter? Were not the Sūtas, the menial servants of Kṣatriyas? Ultimately however he was prevailed upon by Duryodhana to accept the degrading office, but expressly on one condition, viz: that he was to have absolute liberty to speak his mind freely to Karna.<sup>167</sup>

It was not long before Śalya exercised this privilege. Karna was a greater warrior even than Arjuna, a loyal servant, a model husband and father, kind-hearted and bounteous, but he was ill-bred and overweeningly boastful.<sup>168</sup> He called loudly to be shown where Arjuna was and offered untold riches—the fruits of his yet to be won victory—to whoever should tell him where Arjuna was.<sup>169</sup> Śalya was not slow to warn him that it was too early yet to count the chickens since the eggs had not been hatched, and added with unparadonable malice that he could not believe that a jackal like Karna would succeed in killing two lions like Arjuna and Kṛṣṇa.<sup>170</sup> Karna was justifiably angry, and ill-bred as he was, fell to abusing Śalya and everything that concerned him.<sup>171</sup> But for the squabble thus brought about (or imagined by the poet—it does not matter which) some very valuable chapters in the *Mahābhārata* on contemporary ethnography would never have been written.

"You Śalya," said Karna, "are the King of the Madrakas and as such share to the extent of one-sixth (?) in the merits and iniquities of your people, assuming you do your duty by them as a King, which however you never do and therefore participate only in the iniquities." "The Madrakas, Sauvīras and Saindhavas," he said, "are Mlecchas and their practices are to the last degree unholy and their country is accursed. Their men and women eat and drink and associate in promiscuity. The Gāndhārakas are just as bad and the people who inhabit the coun-

<sup>166</sup> *M., Śalya*, vi-vii.

<sup>167</sup> See the last chapter of the *Bhīṣmaparva*.

<sup>169</sup> *M., Karna*, xxxix.

<sup>168</sup> *M., Karna*, xxxi-xxxv.

<sup>169</sup> *M., Karna*, xxxviii.

<sup>170</sup> *M., Karna*, xl, xlv.



tries of the Āraṭṭas, the Vāhikas, Prasthal, Khas and Bosati are no better." The gravamen of Karna's charges against these people appears to me to have been that they ate prohibited food and their women were, according to approved Aryan standards, immodest and that in general their practices, of both men and women, were outlandish. Apparently the people of the Pāñcanada (the Punjab) observed other customs than those approved by the Indo-Aryans of the Middle East or, what is more probable, followed them but indifferently. Their Kings were Aryans, or else Dhṛtarāṣṭra could not have wedded a Gāndhārī Princess (and Gāndhārī was Indo-Aryan to her finger-tips), nor Pāṇḍu a daughter of the King of the Madrakas. But their subjects, if originally Aryans, had apparently failed to keep pace with those of the Kuru and Pāñcāla Princes.<sup>141</sup> It is stated that among the Āraṭṭas, sister's sons and not sons became heirs, and to Karna, this perversion of the law of succession appeared to be due to one reason and one only, that their women were so unchaste that nobody could be sure as to who might be his son. To us, of course, with our better knowledge of anthropology, this merely shows that the Āraṭṭa tribes were matriarchally organised. "The good men amongst the Kurus," Karna goes on, "amongst the Pāñcālas, the Śālvas, the Matsyas, the Naimiṣas, the Kośalas, the Kāṣapaunḍras, the Kālīngas, the Māgadhas and the Cedis know all about *dharma* and act accordingly. In fact even the wicked amongst them are not unacquainted with the mysteries of the true faith, and the old men of Northern Aṅga and Magadha follow approved customs though without appreciating their religious motives. But the people of the East behave like Śūdras, those of Dākṣiṇātya are enemies of *dharma*, the Vāhikas are thieves and the Saurāṣṭras half-breeds." Elsewhere we find it stated that the people of Vāṅga and Prāgyotisha were Mlecchas.<sup>142</sup> So much for the practices of the various tribes inhabiting the Aryan "pale." Karna leaves us in no doubt also as to their relative intellectual capacity. "The Māgadhas," he says, "do not stand in need of being spoken to, since signs suffice for their comprehension (*ig-gitañña*). The Kośalas understand what they see, the Kauravas and

<sup>141</sup> Upon data furnished by the *Vedas* and the *Brāhmaṇas*, it appears to be conclusively established that the Vedic rituals and practices had been developed in the country of the Kuru-Pāñcālas. See Macdonell, *History of Sanskrit Literature*, pp. 174, 207, 213-214. The conclusion, if corroboration is needed, is amply borne out by Karna.

<sup>142</sup> *M., Droṇa*, xcii, etc.

Pāṇchālas before the words have been half-spoken, and the Śālvas not unless the whole thing has been spoken out. The Śibis are like the hill-people, extremely stupid. The Mlecchas and Yavanas, though cultured (*sarvajña*) and very powerful, still observe *dharma*s of their own invention (*sva-samjñā-niyata*, as opposed evidently to the scriptural *dharma* of the Indo-Aryans), and as for the rest, they learn *dharma* if taught, the Vāhikas not unless they are castigated, but the Mādrakas are beyond both castigation and instruction." Śalya was evidently amused by this outburst; but he replied with becoming gravity and self-restraint: "You will find Brāhmaṇas, Kṣatriyas, Vaiśyas and Śūdras (i.e. *Varnāśrama-dharma*) and chaste women everywhere. Everywhere men speak with ridicule of other men, and everywhere you meet with men who give free reins to their passions. It is easy, Karna, to discuss other people's faults, whilst you overlook your own. Even when you have come to know your own, you forget them. Everywhere, Kings remaining in the path of their *dharma* are restraining the wicked. You will find virtuous people in every country. It is absurd to affirm that all the people of a country are wicked. In many places, many people have, by the purity of their character, surpassed even the Gods."<sup>143</sup>

*The dharma of the non-Aryans and of others partially Aryanised.*

I have previously stated that the Aryan culture was a proselytising culture. The following from the *Śāntiparva* will probably place the matter beyond doubt: Māndhātā asks Indra, "How are the Yavanas, Kirātas, Cīnas, Śabarās, Barbaras, Śakas, Tuṅgaras, Kaṅkas, Palhavas, Candras, Mādrakas, Pauṇḍras, Pulindas, Rāmaṭhas, Kāmbojas, as also Vaiśyas and Śūdras and others who have descended from the Brāhmaṇas and Kṣatriyas, to follow *dharma*, and how should we (the Aryan Kings) make those Dasyus follow the *dharma*?" Indra replies, "Mahārāja it is the duty of the Kings by all means to see that the Dasyus serve their parents, their preceptors and the King, that they carry out the injunctions of the Vedas, that they offer oblations to their ancestors, that they dig wells, provide sleeping and other requisites to Brāhmaṇas, forswear cruelty and hatred, observe the truth, maintain their families, refrain from quarrelling, be chaste in conduct, pursue their own betterment and give the *dakṣiṇās* of all *yajñas* to Brāhmaṇas," and so on. "Whatever has been laid down



previously as the *dharma* for other people, (*sārvajanika-dharma*?) even Dasyus must fulfil that *dharma*."<sup>144</sup> The Dasyus too appear to have increasingly felt the spell of the Brahmanic culture, and many were content to accept quite a low place in the *varṇadharmā* scheme provided they secured admission into the Aryan fold. In chapter cxxxiii of the *Śāntiparva*, the right attitude of the Aryan King towards the Dasyus is indicated. It is pointed out that Dasyus, when kind-hearted, protect innumerable people. They are greatly averse to killing people who are unwarlike, to ingratitude, to robbing Brāhmaṇas of their little all, to depriving people of everything they possess, to stealing girls and seducing married women. This shows that many of the non-Aryan tribes were quite civilised and the King is advised not to dispossess the Dasyus but to subdue them. The Dasyus had besides other uses. "On occasions requiring exceptional efforts, it is possible to get countless soldiers from amongst the Dasyus."<sup>145</sup> Chapter

<sup>144</sup> *M., Śānti*, lxx, 13-22. This is cited as an old legend and appears to date from a time when the Vaiśyas and Śūdras had not yet been completely affiliated as inferior Aryan castes: they were still regarded as Dasyus. Is there not ground for supposing that the Brāhmaṇas and Kṣatriyas were, in the main, a race of pastoral nomads who, like the Semetic conquerors of Sumer and Akkad, imposed themselves upon a more settled and less warlike agricultural and industrial population consisting of a higher order (who subsequently became the Vaiśyas) served in their turn by a caste of Śūdra helots? The aborigines whom the Aryan patriarchs met on the plains of the Punjab appear to have been all that is conveyed by the term Dasyus in the R̥gveda, but in the valleys of the Ganges and the Yamunā, they must have had to deal with people possessing a culture on some points superior to their own. The conquered Vaiśyas must have been as exclusive as the conquering Aryans to make the barrier of castes as impassable as it came to be. Or, it may be, that the Aryan conquerors found the conquered people already divided into an unmixable ruling and a servile class, much as were the population of Sparta and Carthage, and adapted the institution to their own purposes. This last supposition will commend itself to those who cannot persuade themselves that an institution so retrograde as the Indian caste could have originated among a tribe of "the Lord's elect," the Aryans, without the corrupting example of some baser people. The cult of Śiva, with its accompaniment of phallus-worship must, all scholars agree, be non-Aryan, though Śiva figures in the Vedic hymns as Rudra. Why not attribute the origin of castes also to non-Aryans?

<sup>145</sup> The word *Dasyu* is used in the *Mahābhārata* in its older sense of "non-Aryan" as well as in its modern sense of "robbers" in different contexts. But the text appears to have been altered by compilers and annotators who had lost sight of the older meaning, so as to make texts in which the word was used in the older sense bear a meaning consistent with its later sense. Chapter cxxxiii of the *Śāntiparva* an instance in point. In Chapter clxviii, the same people are indifferently described as Mleccha, Kirāta or Dasyu.

cxxxv of the *Śāntiparva* speaks of a Dasyu who "habitually practised Kṣatriya *dharma*, was wise, averse to cruelty, respectful towards Brāhmaṇas and others placed above him, very powerful and a most skilful hunter." This man, being installed by the Dasyus as their chief, is said to have acquired *siddhi*, by doing good to the good and dissuading the Dasyus from evil. Chapter clxviii speaks of a Mleccha country in the North where there were no Brāhmaṇas. A Brāhmaṇa beggar, Gautama, is there hospitably received by a wealthy Dasyu who "understood the differences between the *Varnas*, was respectful towards Brāhmaṇas, true to his promises and very charitable." Brahmanic culture had apparently cast its spell even outside the Aryan "pale."

*Origin of Brāhmaṇas and Kṣatriyas wrapped in mystery.*

But who originally were the Brāhmaṇas and who again were the Kṣatriyas? The only answers the *Rāmāyaṇa* and *Mahābhārata* give to these questions is that the Brāhmaṇas were created out of Brahmā's mouth, whilst the Kṣatriyas sprang out of his arms. Their origin therefore, so far as the Epics go, lies shrouded in mystery. What they came to be, we know. The Brāhmaṇas individually were colossal thinkers, the Kṣatriyas unrivalled administrators and fighters. We find the ideal administrator in Rāma and Yudhiṣṭhira; the ideal warrior not in Karna, nor in Arjuna, but in Abhimanyu.

✓ *Position of women in the age of the Epics.*

There is no lack of material relevant to this topic in the Epics, but the result of their consideration as a whole is to leave the student in a state of considerable perplexity. I think, I shall not be wrong in saying that the position of women in India during this epoch in *theory* did not differ materially from that outlined in the *Mānava Dharma-Sāstra*.<sup>166</sup> Like the Śūdras, women of whatever caste could not study the Vedas nor participate in the Vedic *Samśakāras*,<sup>167</sup> but, as in the case of Śūdras, kindness towards women was sedulously preached and practised.<sup>168</sup> From no point of view and for no purpose, however, were women recognised as the equals of men. And yet those of them who

<sup>166</sup> Cha. xxxviii—xliii., of the *Anuśāsanaparva* which constitute a sustained libel on women should not be regarded as typical.

<sup>167</sup> *M., Sūti*, clxv. 21.

<sup>168</sup> *M., Anuśā.*, xlv.



did not belong to the servile and venal classes (*dāsīs* and *gaṇikās*) were habitually accorded a measure of freedom and respect which would have been envied by their Western sisters in the best days of Feudal chivalry. It is impossible to affirm that the commanding position held in their households by Kausalyā, Satyawatī, Gāndhārī and Kuntī and the deep regard entertained for Sitā by Lakṣmaṇa and Hanumān were purely fortuitous and were not in any measure due to the environments surrounding them. The fact appears to have been that the practices of men in their dealings with women within their own orders had outstripped theory and indeed left it far behind.<sup>166</sup> But there were in Indo-Aryan society facts more stubborn than theories, which the Indo-Aryan woman could neither get over nor conquer. In a society where the possession of numerous wives was a matter of pride for a man, the position of women generally could not have been socially very high. The Indo-Aryan man was under no obligation whatever to be faithful to his wife or wives. The obligation of chastity bound the weaker sex only. A man, it seems, had the free use of the bodies of his wife and of her *dāsīs*.<sup>167</sup> Fidelity to a single wife was no doubt viewed with approval, but it was so rare that the Ṛṣis did not find it worth their while to appraise its merits in terms of benefits to be enjoyed in the higher worlds. The man who made a special virtue of practising chastity in this world would presumably not need to be recompensed in the next in the manner provided by the *Anuśāsanaparva* (cvi-cvii) for those who had performed special penances in the way of fasting. What use indeed would a soul with such a *Samśkāra* have for *Apsarases* and *Devāṅganās* in the world beyond? And is not the use made, by poets, theologians and moralists alike, of the *Apsarases* in itself eloquent of the position women generally occupied in the social scale in the age of the Epics? I do not complain against the *Svargalokas* being peopled

<sup>166</sup> Or is it possible that the position of women worsened under the *Varṇāśrama-dharma*, but that practice never came near being as bad as the theory? I strongly suspect this to have been the case. The *Varṇāśrama-dharma* must at many points have remained an unrealised ideal, more than is disclosed in the Epics and the *Dharmasūtras*. "Do not" says the *Vīṇapurāṇa* (Part. III, ch. xi.), "practise a *dharma* which is painful or is hated by the people."

<sup>167</sup> Not apparently, if the latter did not consent (see *Ādi-parva*, cxvii, and *Sabhā-parva*, lxxi). Cohabitation with another's wife was condemned no doubt because it was an infringement of the husband's rights. But, significantly enough, to be attached to a childless wife was viewed as equally sinful, the measure of the sin being in either case that incurred by robbing a Brāhmaṇa's wealth. (*M., Anuśā.*, cxxix. 2).

by females as well as males. But the *Apsarases* ever ready to receive and minister to the physical needs of every newcomer do not improve these abodes of bliss artistically or otherwise. The descriptions of water-carnivals in the *Mahābhārata* leave an impression the reverse of agreeable.<sup>171</sup> The extreme pathos of the *Śtrīvilāpa-parvādhyāya* in the *Mahābhārata* is marred for the modern reader by the haunting suggestion of women's inferiority conveyed in every line of Gāndhārī's heart-breaking lament. All honour therefore to Daśaratha's sons for constancy to their single spouses. In this they appear to have followed the *dharma* of the *Prākṛtas* rather than of Princes—for I would like to believe that in Indo-Aryan society (as in all societies) the position of women among the lower orders was higher than in the households of royal princes.

In this connection should be noted the oft-repeated and curiously sounding maxim: "A woman, a jewel and water are always pure."<sup>172</sup> I have seen it cited as indicative of the chivalrous regard of the Indo-Aryan man for his women! It really signifies, if it signifies anything at all, the contrary. It simply means that a man belonging to one of the higher orders was not degraded by associating with a woman of a lower order. Women who were not slaves were not indeed regarded as chattels. But that there were women slaves and much traffic in women is beyond question. No present or offering of tribute by King to King seemed to be complete unless it included *dāsīs* decked with jewels, and often whole hosts of them were presented.<sup>173</sup> Mahārāja Bhagiratha attained *mokṣa* by, amongst other meritorious acts, gifts of countless cows, horses, she-mules and *maidens* decked with gold to Brāhmanas.<sup>174</sup> What could these maidens be but girls bought and sold as slaves for money?<sup>175</sup> Having in view the position of

<sup>171</sup> *M., Adī, cccxii.*

<sup>172</sup> *M., Sānti* clxv. 32.

<sup>173</sup> *M., Sabhā, I, 5, etc.*

<sup>174</sup> *M., Droṇa, lviii and Sānti, xxix.*

<sup>175</sup> I do not admit that the position of women in India in the age of the Epics was lower than amongst the Greeks and the Romans. The position of women who constitute the *dramatis personae* of the two Epics is decidedly superior to that assigned to women in the Greek dramas. The position of women in general in relation to men in neither continent could really begin improving in the sense of attaining equality of status with men until the disappearance of slavery and traffic in girls. It is perhaps necessary to add that nowhere in the world has yet woman become the equal of man except in theory only and this she never will be in fact in any society which has failed to eliminate prostitution in every shape and form. The *ganikās* were a recognised institution in the Indo-Aryan polity. *M., Udyoga* lxxxviii, cxviii. 19. *Hariv.*



subordination to which women were in general relegated in the pre-Buddhistic Indo-Aryan Society, I confess I draw a great deal of secret satisfaction from the fact that the heroine of the *Mahābhārata*, Draupadī, by sheer force of character, always held her own and in the end had her way in every matter. The brave woman in the *Mahābhārata* is not however Draupadī, but Gāndhārī, and in the *Rāmāyaṇa*, Sumitrā, though she speaks only twice.<sup>176</sup> But womanhood in the higher orders is perhaps more truly represented by the helpless Sītā than by these stronger-minded women.<sup>177</sup>

*Pāṇu P. xxix. 9.* But modern societies, more hypocritical, seek to keep it in the back ground. It is in most modern societies a hidden sore which festers and poisons the body politic the more it is sought to be put out of sight. The dominating male being selfish and the women, the minister of his pleasure for money, poor, it is not difficult to see which way the remedy lies.

<sup>176</sup> *R., Ayodh.*, xl, xlv.

<sup>177</sup> *The Sāvitrī idyll.* What, it may be enquired, about Sāvitrī? The story of Sāvitrī and Satyaṛān as told in the *Mahābhārata* is a perfect literary gem, and must have been composed by one who combined in himself the qualities of a great poet, a greater Upaniṣad scholar and a master of Classical Sanskrit. The story is woven with marvellous skill round an old legend and might have been written yesterday or the day before without abating a jot from the sense, sentiment and expression of a single passage. It stands quite apart from the rest of the *Mahābhārata* and does not depend for its effect upon local or contemporary colouring. Sāvitrī as drawn in the *Mahābhārata* is not a woman, but an ideal. Not only had she no original in history, there never was a woman like her anywhere at any time. It would, I think, be a sacrilege to try to view her through the perspective of history. See *M., Vāṇa*, cxcvii-cxcviii.

## DECLINE OF BUDDHISM IN INDIA AND ITS CAUSES.

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The main causes of the decline can be distinguished as external and internal. As to *external causes* we are to enquire how far religious persecution is responsible for the decline of the Buddhist faith. On this point scholars are scarcely agreed. There are many authentic records giving evidence of persecutions of the Buddhist but so great a Buddhist scholar as Prof. Rhys Davids finds reasons to doubt<sup>1</sup> if their motive was precisely religious. Nay, he even goes so far as to doubt if any credence can be given to the accounts of persecutions excepting those which relate to Mihiragula.

In the *Divyāvadāna*,<sup>2</sup> Puṣyamitra is the first Hindu king who is represented as a persecutor of Buddhism. This tradition cannot easily be put aside and shelved as a pure invention of the Buddhist monks or a piece of sectarian misrepresentation. That there is a truth behind this tradition would appear to receive confirmation from other circumstantial evidence which is based upon indubitable historical facts.

According to the Purāṇas,<sup>3</sup> Puṣyamitra was at first the commander-in-chief of Brāhadratha, the last Maurya king. It is not known whether Brāhadratha was a staunch supporter of Buddhism like his illustrious predecessor, king Asoka. Puṣyamitra put an end to the remnants of the great Mauryas and laid the foundation of the Śuṅga supremacy. He was either a Brāhmaṇa by birth or an orthodox supporter of the Brahmanical cause as may be surmised from the names of his ancestors all of which appear to be Brahmanical, e.g. Sampadī, Brāhaspati, Vṛṣasena, and Puṣyadharmā,<sup>4</sup> Tārānāth, the Tibetan his-

<sup>1</sup> *J.P.T.S.*, 1896, pp. 87-92.

<sup>2</sup> *Divyāvadāna*, Ed. Cowell.

<sup>3</sup> Pargiter, *Dynasties of the Kālī Age*, p. 31:

*Puṣyamitraś tu senānir uddhṛtya sa Brāhadratham, kṛtrayisyati vai rājyam.*

<sup>4</sup> *Divyāvadāna*.

*Sampadeḥ Brāhaspatiḥ putro, Brāhaspatēḥ Vṛṣaseno, Vṛṣasenasya Puṣyadharmā, Puṣyadharmāḥ Puṣyamitraḥ.*



torian, distinctly calls him a Brāhmaṇa king.<sup>5</sup> The performance of the *aśvamedha* sacrifice by Puṣyamitra, as is recorded by Kālidāsa<sup>6</sup> is another bit of evidence which corroborates the Tibetan account. All these go to prove that a staunch supporter of Brahmanism as he was his attitude towards Buddhism could hardly be friendly. According to the *Divyāvadāna* account and Tārānāth's history his attitude towards Buddhism was not only unfriendly but positively hostile. Above all, the Japanese Buddhist scholar Mr. R. Kimura<sup>7</sup> informs us that Puṣyamitra has been always placed first in the list of religious persecutors by the ancient Chinese and Japanese scholars.

In face of this evidence, supplied by records, Buddhistic as well as Brahmanic, confirming each other, how can the historian be bold enough to say regardless of the motives and consequences that Puṣyamitra was not guilty of persecution?

However, the main question remains to be answered whether the motive was political or religious. This depends upon the answer to the question whether the *aśvamedha* sacrifice is political or religious. The answer we can suggest is that it is both. Puṣyamitra came to usurp the throne of Magadha when religion was not only intermingled with morality but also with politics.

Several centuries passed without any persecution. Under the Kushān kings Buddhism gained the status of a State religion. The imperial Guptas, though they styled themselves *paramabhāgavatas* were not religious fanatics. They never indulged in doing wrong to the Buddhists. Religion enjoyed as complete a toleration as during the administration of the Mauryas and other earlier kings. If tradition is to be relied upon to some extent, some of the Guptas<sup>8</sup> even went so far as to patronise the Buddhists and if the "Balāditya Rājā" of Yüan Chwang's account can be identified with Narasimhagupta Balāditya we

<sup>5</sup> "Brāhmanenkönig Puṣyamitra," Tārānāth (translated by Schiefner, p. 81).

<sup>6</sup> *Mālavikāgnimitrah*, Act. V.

<sup>7</sup> "Shifting of the Centre of Indian Buddhism," *Calcutta University Journal of Letters*, Vol. I, p. 19. Chinese translation of *Saṃyutta Nikāya*, Vol. 25.

<sup>8</sup> Cf. The discussion about the patron of Vasubandhu in conclusion of which Dr. V. A. Smith says, "I therefore conclude that Samudragupta received Vasubandhu, the Buddhist author and patriarch, at court, either as a minister or as an intimate counsellor, with the sanction and approval of his father Chandragupta I. and, further that Samudragupta, although officially a Brahmanical Hindu, studied Buddhism in his youth with interest and partiality." *Early History of India* (3rd ed.), p. 334.

have to say that one of the imperial Guptas founded the greatest Buddhist University at Nālanda.<sup>9</sup>

But circumstances changed towards the beginning of the 6th century A.D. The Hūna king Mihiragula appeared on the scene with his mission of persecution. This king, as Yüan Chwang records, "became dissatisfied at the conduct of the Buddhists whom he asked to provide him with a teacher capable of teaching *śāstras* and who provided him with only a monk of low origin and rank."<sup>10</sup> He then began to persecute the Buddhists and slaughtered so many men that the "waters of the Sveti was red with blood." According to another Chinese account of Wang-puh<sup>11</sup> he killed the twenty-fourth patriarch Śimha. The *Rājatarāṅgīnī*, the Kashmirian Chronicle, also attests the inhuman oppression of the Buddhists by him. That his motive was religious in these acts of oppression is clear from the very statement of Yüan Chwang that "he caused the demolition of 1600 *topes* and monasteries and put to death nine *koṭis* of lay adherents of Buddhism."<sup>12</sup> None could have ventured any conclusion on this statement, had it not been corroborated from other sources.

The *Rājatarāṅgīnī* lucidly puts forward the fact that it was Brāhmaṇas who enjoyed favour from him. It states that the Hūna Emperor "took to piety for the sake of collecting religious merits. Brahmanas from Gandhāra accepted *agvahas* from him."<sup>13</sup> Elsewhere the Kashmirian chronicle distinctly attributes to him the foundation of a shrine of Śiva called *Mihirakṣvara* at Srinagarī, modern Srinagar. Further, almost all the coins of Mihiragula, hitherto discovered, bear the Śaiva legend *Śrī Mihirakulaḥ, jayatu Vṛṣaḥ*.<sup>14</sup> This legend quite unambiguously points out that Mihiragula was a Śaiva by religion.

That he had leanings towards sun-worship is also evident from the symbols of an eight-rayed sun on some of his coins. Kalhana in his chronicle also states that the king invaded Ceylon and brought for his queen the *Yamushadeva* cloth "stamped with an image of the sun" which he liked very much.<sup>15</sup> If there is any truth in this statement it is that he had a leaning towards sun-worship. The very first part of

<sup>9</sup> Watters, *Yüan Chwang*, Vol II, p. 164ff.

<sup>10</sup> Watters, *Yüan Chwang*, Vol. I, p. 288ff.

<sup>11</sup> Watters, *Yüan Chwang*, Vol. I, p. 288.

<sup>12</sup> *Rājatarāṅgīnī*, translated by Dr. A. Stein.

<sup>13</sup> Ibid.

<sup>14</sup> J.P.T.S.

<sup>15</sup> Ibid.



his name, *Mihira*, which is a name of the sun, is not inconsistent with this. Thus it appears that the king was a professed Sun-worshipper and a Śiva-worshipper throughout his life. Thus being the patron of alien religions and anti-Buddhistic in his attitude it was not at all inconsistent, on his part to begin a campaign of persecution as Yüan Chwang wants to have us believe.

Indirect evidence also supports us. "In Fahien's time Buddhism was still flourishing and there were 500 Sanghārāms on the Swat river whereas in Hi'u'en Tsiang's time all the convents were ruined and desolate, which shows that Mihiragula's persecution during which Simha was killed must have taken place after that period."<sup>16</sup> Fa-hien came to India towards the beginning of the 5th century A.D. and Yüan Chwang came towards the first quarter of the 7th century. Such a complete desolation as is spoken of in Yüan Chwang's account could hardly have taken place in the course of only two centuries. Besides, the Chinese accounts tell us that a large number of Indian monks came to China towards the beginning of the 6th century A.D., i.e. towards the time when the Hūna king was ruling in Kashmir. Does it not indicate that something was wrong in the motherland of these newly arrived priests? At least the opinion of such a Chinese scholar as Mr. Edkins,<sup>17</sup> who has ransacked the whole of Chinese literature, supports this conclusion. It will therefore be absurd to assert that Mihiragula was a headstrong king like Muhammad Toghlok, the reputed man-hunter, and that his devastation were due to motives other than religious, as Prof. Rhys Davids contends.

The last controversy centres round the king Śaśāṅka, the king of Ka-lo-na-su-fa-la-na (*Kaṇa-Suvarṇa*?) in Bengal. A true historical account of this king is still wanting. But so far it is definitely settled that he was an elder contemporary of king Harṣavardhana and was one of his strong antagonists. The accusation has been categorically brought against him by Yüan Chwang in his records that this fanatic ruler caused the stone with the foot-prints of Buddha to be thrown into the Ganges and uprooted the Bodhi-tree at Bodh Gaya.<sup>18</sup> Besides, "by

<sup>16</sup> *J.P.T.S.*

<sup>17</sup> *Chinese Buddhism*, by Rev. Joseph Edkins, p. 93.

<sup>18</sup> At the beginning of the sixth century, the number of Indians in China was upwards of three thousand. . . . The decline of Buddhism in its motherland drove many of the Hindoos to the north of the Himalayas. They came as refugees from Brahmanical persecution."

<sup>19</sup> Watters, *Yüan Chwang*, Vol. II, p. 92.

his extermination of Buddhism the groups of brethren were all broken up."

These events took place only a few years before the arrival of Yüan Chwang and there cannot but be a kernel of truth in these statements even allowing sufficient room for exaggeration due to Buddhistic bias and predilection. Numismatic evidence also comes to our help. On his coins we have a representation of Śiva reclining on his bull. Again if Dr. Bühler<sup>19</sup> is right in his identification of Śaśāṅka with Narendrāditya of several other coins and in his attribution of these coins, which bear the symbols of *Nandidhvaja* to Śaśāṅka there is no room left for doubting that the Bengal king was a devout Śaiva and that consequently the tradition is not inconsistent in attributing acts of oppression of the Buddhists to him.

Lastly, Dr. V. A. Smith<sup>20</sup> maintains that the greatest of the religious persecutors were the Musalmans. It cannot be really denied that wherever they went, they went with the sword in hand. They tried their utmost to extirpate the religions of the alien nations and their attempts mostly met with success. The history of India tells the same tale. Buddhism, already weak on account of its internal degeneration, could not stand against this unexpected inundation and the last remnants of the followers of that universal religion were completely washed away by the Islamic flood. The Musalman persecutions dealt the death-blow to the religion. The furious massacres perpetrated in many places by them were more efficacious than orthodox Hindu persecutions and had a great deal to do with the disappearance of Buddhism in several provinces. Dr. Vincent A. Smith illustrates it thus<sup>21</sup>—"The fort of Bihar was seized by a party of only two hundred horsemen, who boldly rushed the postern gate and gained possession of the place. Great quantities of plunder were obtained, and the slaughter of the shaven-headed Brāhmaṇas, that is to say the Buddhist monks, was so thoroughly completed, that when the victor sought for some one capable of explaining the contents of the books in libraries of the monasteries, not a single living man could be found who was able to read them." Thus, "Buddhism as an organised religion in Bihar, its last abode in Upper India, south of the Himalaya, was destroyed once and for all by the sword of a single Musalman adventurer."

<sup>19</sup> Cf. *Allan Gupta Coins*, Introduction.

<sup>20</sup> *Early History of India* (3rd ed.), p. 404.

<sup>21</sup> *Ibid.*, loc. cit.



It is to be admitted, however, that even before the arrival of the Musalmans, the religion was already in its decay otherwise it could have made a stand against this persecution. There were occasional Hindu persecutions even before this time but these could not do any very great harm. It must be noted that there was no regularity in these persecutions and whereas Protestantism in Europe could make a stand against such a strong and systematic persecution as the Spanish Inquisition it cannot be believed that these occasional persecutions were solely responsible for the disappearance of Buddhism in India. But what is certain is that these periodically recurring active persecutions were indications of the gradual loss of State patronage. These indicate a change from favour to disfavour. In Northern India the attitude of the kings towards Buddhism gradually changed. After the death of Aśoka no other king appeared who was as sincere and zealous a patron of Buddhism as he was. His grandson Samprati was a sworn Jaina. The Śuṅga and Kāṇva kings were professedly hostile in their attitude towards the faith and patronised the Brahmanical religion quite ardently. The Kushān king Kanīška certainly did much for Buddhism but this was obviously from political motives. Buddhism was in the ascendant and it was necessary to embrace that religion and to patronise it for getting support from the Indian people. Sober history testifies to the fact that he worshipped a medley of gods. Some of his successors might have favoured the faith, but Vāsudeva certainly was a Bhāgavata by religion as his name suggests. The Śāka rulers of Mathurā were devout Jainas. Of the Gupta kings the majority were *paramabhāgavataḥ*. Though they were not fanatics and persecutors of Buddhism yet most of them cared little for the religion of Gautama Buddha. Harṣavardhana himself a great patron of the faith distributed his devotions among the three deities of the family :—Śiva, the Sun and Buddha.<sup>41</sup> His successors on the throne of Kanauj—the Gurjaras—probably professed the Brahmanical religion ; at least history does not point out any other faith. The Pāla kings of Bengal, who are said to have greatly favoured Buddhism, had in fact strong leanings towards Hinduism. The Pāla inscriptions contain references to the land grants made to Brāhmaṇas and to the respect shown to Brāhmaṇa Ministers. Dharmapāla, one of the earliest of these

<sup>41</sup> Ibid., p. 345.

kings, even enjoins in his copper-plate grant<sup>23</sup> in the fashion of a devout Hindu king.—

*bahubhir Vasudhā dattā rājabhis Sagarādibhiḥ  
yasya yasya yadā bhūmi tasya tasya tadā phalam  
ṣaṣṭi-varṣa-sahasvāṇi svarge modatī bhūmidak.*

Does this not indicate that Buddhism was not so high in the estimation even of its royal patrons, not to speak of hostile kings, as it was in the days of Aśoka?

Such are a few of the external causes which contributed to the downfall of the religion. But as we have already remarked these cannot be solely responsible for the decline of the faith. And here Prof. Rhys Davids is right in maintaining that one must "seek elsewhere for the causes of the decline of the Buddhist faith."<sup>24</sup> These causes are, in his opinion, partly "the changes that took place in the faith itself" and partly "the changes that took place in the intellectual standard of the people." Thus we come to another aspect of the question which involves the consideration of the *internal causes* of the decline.

Of these internal causes degeneration is of the foremost importance. The signs of this degeneration are manifest in the later phases of the faith. What we come to know from the records of Yüan Chwang leads us to believe that the faith had lost its pristine purity. Gods of the Brahmanic pantheon are gradually being incorporated and what can be called a Buddhistic pantheon—an element wholly inconsistent with the teachings of Gautama Buddha—is in the course of formation. The Buddhism taught at the Nālanda University distinctly bears two different stamps. The Buddhism prevalent there is of two aspects<sup>25</sup>—theorised and popularised—one for the learned and the other for the uncultured mass. This popular phase itself evidences the internal degeneration. This aspect of the faith is more Brāhmanic than Buddhistic and therefore, shows how Buddhism is losing ground before the rival faiths. Within a century or two the Tāntrik schools like Mantrayāna and Sahajayāna, which are mostly of a degraded type, were founded.<sup>26</sup> They

<sup>23</sup> Khalimpur Copperplate of Dharmāpāla. See *Gandakīkhandakā* (Bengali Edition, p. 17).

<sup>24</sup> *Buddhist India*, p. 319-20.

<sup>25</sup> Mr. R. Kimura, "The shifting of the centre of Indian Buddhism," *Journal of Letters of the University of Calcutta*, Vol I, p. 40.

<sup>26</sup> MM. H. P. Shastri in the introduction to Mr. N. N. Vasu's *Modern Buddhism*.



represent the last phases of Buddhism, so to say, as an individual entity in the history of Indian religions.

Besides, Śaṅkarācārya, who flourished towards the end of the 8th and the beginning of the 9th century A.D., and visited many places in Northern India, is said to have witnessed the grossest and the most inhuman practices of the Tāntrik Buddhists on several occasions.

Bhavabhūti records<sup>41</sup> in great detail how Kāmandaki, a Buddhist nun, who is expected to be absolutely unattached to worldly affairs and utterly indifferent towards anything mundane, contrived the marriage between Mālatī and Mādhava. Does it not indicate a degrading laxity in the Buddhist church of that time? This certainly bears testimony to a time when there was free and unobstructed license in the church itself and it was thought quite proper for a nun to come down to society to deal with affairs outside the permitted scope of her activities. Bhavabhūti flourished in the 8th century A.D. We may therefore be far from wrong in maintaining that the decline of Buddhism had already begun at a time subsequent to the departure of Yüan Chwang, when the Nālanda University was in its decaying days, when Śaṅkarācārya began his *digvijaya* and when Bhavabhūti wrote, i.e. in the 7th and 8th centuries A.D. This is not inconsistent with what we know from other sources.

Śīlāditya Haṇṣavardhana was certainly one of the greatest patrons of Buddhism. But yet sober history bears testimony to the fact that even he worshipped the Sun and the God Śiva.<sup>42</sup> Thus when we analyse the faith professed by him it becomes clear to us that it was a mixture of both Hinduism and Buddhism. Buddhism had lost its original purity by that time.

An examination of the Pāla records, as we have indicated above points to the same conclusion. They were professedly Buddhist and patrons of Buddhism but yet they had deep respect for the Paurāṇic religions.

We are, therefore, on safe ground to maintain that the internal degeneration in the faith became manifest from the 7th century A.D. The decline commenced from that time and continued until the final disappearance of the faith from Indian soil.

The question now comes to this, how this degeneration came about?

<sup>41</sup> *Mālatī-mādhavam*.

<sup>42</sup> V. A. Smith, *Early History of India* (3rd ed.).

What are the positive causes that precipitated this inward change of the faith from regeneration to degeneration? It could not have come about in a day. It cannot but be the outcome of a slow but continuous process of retrogressive movement. Let us now consider the causes which contributed to the inward decay.

(1) *Inefficient church organisation.* During the lifetime of Buddha his religion did not spread far beyond the limits of the Middle Country. The influence of his inspiring personality was more effective than even the best management in keeping good order in the church. No attempts were therefore made to arrange for good organisation of the church in the future. After the passing away of the Lord the religion spread far beyond the narrow limits of the Middle Country. But there was no supreme head to organise the multitudinous churches and it was possibly deemed sacrilegious to select one, as Buddha had distinctly advised his chief disciples: "Betake yourselves to no external refuge. Hold fast to the Truth as a lamp. Hold fast as a refuge to the Truth."<sup>29</sup>

On account of this want of a Supreme Head different communities in different places remained independent of each other with different heads. The local necessities and individual predilections led them to interpret the original doctrines of Buddha in diverse ways.<sup>30</sup> Hence difference in interpretation arose and the original meanings of doctrinal things became ultimately distorted.

We also meet with the conversion of insincere men to Buddhism now and then.<sup>31</sup> These men had no religious tendency at all but entered the church in order to pass their lives in comfort without the molestation of poverty and self-support. These men could not but create a circle of their own in the Buddhist doctrines in explaining them in their own ways

<sup>29</sup> Rhys Davids, *Hibbert Lectures*, p. 182.

<sup>30</sup> I am indebted to my Professor, Dr. B. M. Barua, for this suggestion.

<sup>31</sup> Cf. SBE., vol. xiii, p. 172; p 192; pp. 196-7. There was a class of people who had entered the Buddhist community, being urged neither by any religious feeling nor by any deep sense of respect to the founder of the religion. They entered it simply for the maintenance of their livelihood, or for the recovery from diseases or exemption from fighting. These people had faith neither in Buddha nor in Dhamma. How could it be possible for them to have any deep regard for the religion of Gautama Buddha? This uncompromising element of the Buddhist order became the ultimate cause of the future dissension in the church and of its splitting up into a large number of schools—This division in the church rendered any centralization quite impossible—any unity was lost for ever—and consequently it resulted in the downfall.



so that these might not come in the way of their own comforts. A suitable analogy of this can be found in some of the degenerate sects of modern Vaiṣṇavas of which the leaders would like to teach their followers that service to the *guru*, the spiritual preceptor is the only way to salvation—no question about the worth of that preceptor. We cannot logically doubt that such insincere men, of whose intrusion into the church we are quite sure, contributed, at least partially, to the downfall of the faith.

(2). The introduction of notions and rites by foreign nations who adopted or favoured the Buddhist faith, but never completely renounced their old beliefs and habits.<sup>32</sup> It is an open truth that many kings of foreign nationalities who ruled Indian kingdoms from time to time patronised the Buddhist faith as ardently as Asoka. The Greek king Menander, the Kuṣān king Kaniṣka and several of his successors were of this sort. About kings outside India we are not concerned here. These foreign rulers could not certainly do away with their predilections. They could not embrace the faith with open hearts. The stamp of their former religion could not be completely effaced. Thus when they became converts to Buddhism they could not accept Buddhism as it was in its original stage. They made additions and alterations and made the faith to suit their own requirements. The works of the Graeco-Buddhists amply testify to this. The images of Buddhas and Bodhisattvas produced by the Gāndhāra school of artists are only Greek images with Buddhistic touches. It becomes evident from it that the Indo-Greeks though converted to the Buddhist faith could not be Buddhists at heart. They remained essentially Greeks though they were formally converts to Buddhism. The result was that the Greek ideas and conceptions began to be assimilated to the Indian religion quite unconsciously. The same phenomenon occurs with the Kuṣāns. Sober history bears testimony to the fact that though Kaniṣka was a staunch patron of Buddhism he professed the Iranian religion at the same time.<sup>33</sup> His coins are of varied types and the deities depicted on them show that he had respect for a "strange medley of the gods worshipped by Greeks, Persians and Indians." One other thing also should be noted here. These foreign rulers professed Indian religions only from political motives. They would

<sup>32</sup> Dr. B. M. Barua, *Prolegomena to a History of Buddhist Philosophy*, p. 15. He points out the views of Hackmann and Rhye Davids.

<sup>33</sup> *Early History of India* (3rd ed.), p. 265.

do anything and everything for gaining the Indian people to their side. The Indian peoples were essentially religious and they could be won over only through religion. Any superior physical force was quite futile in its attempts to win the hearts of these conservative peoples. Thus the attempts of Alexander the Great and his immediate successors to hellenize India proved to be hopeless tasks. The result was, as the poet beautifully puts <sup>54</sup> it :

The East bowed low before the blast  
In patient, deep disdain ;  
She let the legions thunder past,  
And plunged in thought again.

But as soon as these Greeks came nearer to the Indians and as soon as kings like Menander showed their fondness for learning Buddhist philosophy from such Indian Bhikṣus as Nāgasena and as soon as Greek ambassadors like Heliodorus <sup>55</sup> began to erect *Garuḍa* pillars in honour of *Devadeva Vāsudeva* the Indians had no longer any "deep disdain." They drew themselves nearer to their foreign friends.

Thus it appears to us that the foreign kings got themselves Indianised only to win their Indian subjects to their side in this prudent way and thus only to serve their political purposes. But may it be noted also that the result was quite the contrary. In their attempts to gain the Indian people in this way to their side, the foreigners ran the risk of being completely Indianised and in course of time they were unconsciously assimilated to the Indian population. This was fatal to the interests of Indian religions and especially Buddhism, which was professed by the majority of the foreign people. With this ethical change religious ideas and conceptions of the foreigners along with the deities worshipped by them were incorporated into Buddhism.

3. Buddhism, again, was through and through pessimistic. The cardinal teachings of the great master,—*sarvaṃ duḥkhaṃ, sarvaṃ anityaṃ, sarvaṃ anātmyaṃ* "All is suffering, all is impermanent all is non-soul,"—contributed to the loss of inner vitality in Buddhism. The doctrine, that life on earth is an unmixed evil and that redemption cannot be achieved within a day or two but after the completion of a whole cycle of existences, is a doctrine which can well suit a thoroughly pessimistic philosopher whose mentality is of a higher standard. His thoughts are far-reaching and he can push himself

<sup>54</sup> Ibid., p. 113, fn.

<sup>55</sup> Benasagar Pillar Inscription.



towards final redemption steadily, however distant it may be. But that proves to be a hopeless task on the part of an ordinary man. He cannot but work with hopes to be realised in this life. He cannot but be optimistic more or less whatever religion he may profess. Therefore an idealistic religion like Buddhism cannot get a permanent hold on his mind in all its details. The religion undergoes a change at his hands and elements like optimism and theism which suit the requirements of the mass are added to a religion which had no room for these in its pure and original stage. Similar is the case with Buddhism. At the hands of the people new elements, which were originally foreign to the religion and are quite inconsistent with the main teachings of Gautama Buddha, were included in it. The result was that the religion took a new shape and what is called the "popularized Buddhism of the Nālanda period" was ushered in. The Buddhism which is professed in Nepal even in modern times furnishes another very appropriate illustration. The principles on which it is based go against what Buddhism originally was. "Interesting as it is," says Dr. B. M. Barua,<sup>36</sup> "the history of the four schools of Buddhist philosophy in Nepal conclusively proves that the demands for deity were a world-wide phenomenon."

4. "*Failure to furnish the conception of a deity.*"<sup>37</sup> The inclination of the mass is towards a supreme deity unto whom they can surrender themselves completely in the hope of a speedy attainment of salvation. This was one of the requirements of the mass even in those days. "Buddhism miserably failed to satisfy this demand for a deity so imperiously made!"<sup>38</sup> With the growth of Mahāyānism attempts were made to meet this want by the inclusion of the cult of Bhakti and the Bodhisattva idea. But this fell short of the mark and consequently Buddhism began to lose ground before the growing influence of Vaiṣṇavism, Śaivism and other Paurāṇic religions. In Vaiṣṇavism, which probably attained its culmination in the Gupta period, there were the doctrine of Bhakti and the conception of a supreme deity worked out in their full developments. The doctrine of Bhakti and the conception of a supreme deity, who incarnates Himself for the redemption of the people from their distress and the religion from decline, are the two distinct factors in almost all the popular religions of the world. Buddhism tried to "take away from the nation that eternal God to which

<sup>36</sup> Barua, *Prolegomena*, p. 18.

<sup>37</sup> *Ibid.*, p. 16.

<sup>38</sup> *Ibid.*, p. 16 (Frazer's suggestion in *Encyclopedia of Religion and Ethics*).

every one, man or woman clings so fondly. And the result was that Buddhism in India had to die a natural death."<sup>39</sup> The Paurāṇic religions came to the forefront and the people embraced these theistic religions with open hearts. The theistic Vaiṣṇavism and Śaivism won at last a complete victory over the atheistic Buddhism.

The same phenomenon occurred not only in Northern India but in Southern India also. "The historical manuals of South India," says Dr. B. M. Barua,<sup>40</sup> "throw some light on the precise nature of the movement which was going on in the country since Bhaṭṭa Kumarila, and which resulted ultimately in the complete victory of Theism or Deism over the varying forms of Atheism." There was also a consequent decline in the Buddhist philosophy for "such philosophies, as those of Śāṅkara and Rāmānuja, which afforded a rational ground for the theistic faith, flourished, while others fell gradually into obscurity."

It might well be asked that if this defective feature of Buddhism contributed to its downfall in India how could its spread and popularity in China be possible in spite of that inherent defect. None can deny that even in modern times Buddhism is more popular in China than the indigenous religions of the land, viz., the religions of Lao-tzu and Kungfu-tzu or Confucius. Yet it is impossible to say that the Chinese Buddhism has preserved all those original features of the religion of Gautama Buddha which existed in the faith 2500 years ago in the land of its birth. Those original features have been much distorted. The popularity of the faith in China is simply due to the sympathetic attitude, which it entertained, towards the indigenous religions of the land. Buddhism, after its introduction in China, did not hesitate to borrow either from Tao-ism or from Confucianism. Regarding the intimate relation of Buddhism and Taoism, Prof. Giles says<sup>41</sup>: "Each religion began early to borrow from the other. In words of the philosopher Chu Hsi, of the twelfth century,—'Buddhism stole the best features of Taoism. Taoism stole the worst features of Buddhism. It is as though one took a jewel from the other and the loser recouped the loss with a stone.' . . . . *Nowadays it takes an expert to distinguish between the temples and priests of the two religions* and members of both hierarchies are often simultaneously summoned by persons needing religious consolation or ceremonial of any kind."<sup>42</sup>

<sup>39</sup> Swāmi Vivekānanda in Chicago address.

<sup>41</sup> Giles, *Ancient Religions of China*, p. 63.

<sup>40</sup> Barua, *Prolegomena*, p. 17.

<sup>42</sup> *Ibid*, p. 63-64.



In accepting the religion of Śākyamuni, the Chinese people, generally, did not renounce their former beliefs and practices but rather incorporated them into their new faith. Rev. Joseph Edkins has fully illustrated<sup>43</sup> how these foreign beliefs were slowly assimilated to Buddhism in China. Regarding the inclusion of ancestor-worship into Buddhism he says: "The sentiment of compassion for the neglected dead and of ancestors is ingeniously made by Buddhism into an instrument for promoting its own influence among the people. . . . Buddhism found village processions of a religious character already existing in the country and accepted them so far as seemed fitting." Besides in China, Buddhism created a perfect hierarchy of Buddhas and Bodhisattvas which fulfilled the want of deities quite well.

Thus it becomes clear that Buddhism in China received quite a new shape and did not at all fail to meet the requirements of the Chinese people. This is why that faith still exists in that country and is so popular.

Thus we have succeeded in putting forward some of the most probable causes which made the inward decay of the faith possible. But these are not all. When these inherent defects had rendered the faith weak and when it had become ripe for downfall, at that critical juncture the religious campaigns of Kumārila and Śaṅkara were begun. These thoroughly anti-Buddhistic campaigns dealt another blow which helped the downfall more than any other influence. It has been argued from time to time that these two religious teachers carried on severe persecutions. Colebrooke and Wilson<sup>44</sup> the two great pioneers of Sanskrit studies supported this view strongly on the authority of the *Śaṅkara digvijaya*. Another great exponent of this view Rev. Wilkins maintained, as Prof. Rhys Davids points out<sup>45</sup>: "The disciples of Buddha were so ruthlessly persecuted that all were either slain, exiled or made to change their faith. There is scarcely a case on record where a religious persecution was so successfully carried out as that by which Buddhism was driven out of India." We cannot, however, believe in the truth of this statement literally. Kumārila and Śaṅkara were only religious teachers and great thinkers and nothing else. As such they

<sup>43</sup> Edkins, *Chinese Buddhism*, p. 99.

<sup>44</sup> Colebrooke, *Essays*, 1, p. 323; Wilson, *Sanskrit Dictionary*, p. xix. Dr. B. M. Barua, *Prolegomena*, p. 13.

<sup>45</sup> J.P.T.S., 1876, pp. 108-110.

must have condemned acts of violence and it appears rather inconsistent with the vocations of their lives that they preached this act of inhuman violence to their royal patrons. Sober history, again, does not furnish us with the names of any royal patrons, of these two philosopher teachers, who could carry out any persecutorial campaign to a great extent. As far as Śaṅkara is concerned we are on safe grounds; but as regards the association of Kumārila with his great patron, King Sudhanvan, no definite information is still forthcoming. South Indian history has not as yet furnished us with the name of such a king who is said to have carried persecution of the Buddhists so vigorously.

What appears to be the truth is that these religious teachers tried their best to win the Buddhists over to their side and to Hinduise them again. Buddhism was already on its decline. The internal decay had begun. A contemporary work<sup>44</sup> furnishes evidence to the impious and licentious acts of the Tāntrik Buddhist. It was therefore very natural on the part of Śaṅkara and Kumārila to make attempts to bring about a reformation—strictly speaking a rejuvenation of the religious ideas of the Indian people. Buddhism was going to die a natural death and it was necessary to sow new seeds in the minds of men. Kumārila and Śaṅkara only tried their best in sowing these new seeds and their attempts were successful to some extent at least. The people were long in need of a theistic religion which could provide them with a supreme deity unto whom they could surrender themselves. As soon as Kumārila and Śaṅkara came forward with their new mission the people began to return to Hinduism in numbers. It may be noted, however, that the means, advocated by these two teachers were completely innocent. They tried to win the people over only by argument and masterly expositions of philosophical and ethical doctrines in correct ways. They put forward their thesis in quite a clear and unambiguous manner and severely criticised the inherent defects and weaknesses of Buddhism which were manifest in the later phases of the faith. Thus Śaṅkara supplied a rational and theistic basis to his philosophy and condemned the *Śūnyavāda* of the Buddhists. "The very discovery of the philosophy of Śaṅkara," remarks Dr. B. M. Barua,<sup>45</sup> "lay in the refutation of the dialectical scepticism of Mādhyamika philosophy."

We can therefore be far from wrong in maintaining that the

<sup>44</sup> *Śaṅkaradīpīkṣā*.

<sup>45</sup> *Prolegomena*, p. 20.



campaigns of Kumārila and Śaṅkara were not of violence but rather of non-violence. These consisted in reconciliation and not in the application of physical force. These campaigns of reconciliation facilitated the assimilation of Buddhism to Hinduism.

This assimilation—a “gradual almost insensible assimilation of Buddhism to Hinduism”<sup>48</sup>—is above all the most important cause of the disappearance of the faith from India. External influences like the campaigns of Kumārila and Śaṅkara and the internal decay rendered the existence of Buddhism by itself utterly impossible. It became gradually absorbed into Hinduism. A tendency towards this absorption is manifest even in the Buddhism of the 7th and 8th centuries A.D., when such great patrons of the faith as Harṣavardhana had a leaning towards the gods of the Hindu pantheon and worshipped some of them. That Buddhism was finally absorbed into Hinduism is amply proved by the existence of Buddhist rites and conceptions in modern Hinduism. A complete analysis of the faith professed by the Hindus of Bengal, which was the last habitat of Buddhists in India will show that it is a mixture of Hinduism and Buddhism to a great extent. Mahāmahopādhyāya H. P. Shāstri,<sup>49</sup> and Mr. N. N. Vasu<sup>50</sup> have conclusively proved that Buddhist rites and conceptions are still traceable in Bengal and Orissa.

The *Dharma-Ṭhākura-pūjā*, the worship of a deity called *Dharma-Rāja* which is still prevalent among a section of the Hindus of Western Bengal bears a Buddhist tinge. We cannot do better than quote the invocation<sup>51</sup> which is still repeated at the time of the worship for illustrating the Buddhist touch—

*yasyānto nādimadhyo na ca karacaraṇaṁ nāsti kāyanidānaṁ.  
nākāraṇaṁ nādirūpaṁ nāsti janma vā yasya.  
yogindro jñānagamyo sakalajanāgatāṁ sarvalokaikaanāthaṁ.  
tatvaṁ taṁca nirañjanaṁ mahavat pātu naḥ kūṇyamūrtiḥ.*

The word *kūṇyamūrti* undoubtedly bears testimony to the Bud-

<sup>48</sup> *Early History of India* (3rd, ed.), p. 368.

<sup>49</sup> MM. H. P. Shāstri M.A., *Discovery of living Buddhism in Bengal*, Calcutta, 1897.

<sup>50</sup> N. N. Vasu, *Modern Buddhism and its followers in Orissa*, Calcutta 1911.

<sup>51</sup> MM. H. P. Shāstri, *Discovery of living Buddhism*, p. 12. His words are worth quoting here:

“This formula is not perfectly grammatical. The word *Ḷūṇyamūrti* points to a Buddhist origin of the deity. The Hindus never believed in *Ḷūṇya* as the origin of the world, while *Ḷūṇyatā* and *MahāḶūṇyatā* are the great goals of the Buddhist religion.”

dhistic origin of the deity. Sacrifices again are highly condemned<sup>14</sup> by the propagators of this Dharma worship.

The teachings of the Vaiṣṇava reformers of Orissa, as Mr. N. N. Vasu points out, show that the Vaiṣṇavism in Orissa was nothing but Buddhism in disguise. One illustration will suffice. From *Viṣṇugarbha*, a work of Chaitanya Dāsa, one of the Vaiṣṇavite reformers of Orissa of the 17th century A.D., it is evident that "five extra Viṣṇus are identical with the five Dhyāni Buddhas spoken of in the Buddhist scriptures of Nepal."<sup>15</sup> The cosmogony discussed therein is also exactly what is propounded by the Mahāyānist teachers. Besides some other works e.g. the *Śūnyasāṃhitā* of Achyutānanda Dās and *Śūnyapurāṇa* all contain only expositions of the *Śūnyavāda* with a Vaiṣṇavite touch.

There can be no denying the fact, therefore, that Buddhism was finally assimilated to Hinduism and this assimilation is greatly responsible for the disappearance of the religion of Gautama Buddha from India.

Above all, it should be remembered that the so-called decline of Buddhism cannot be rightly called a decline. It is a "process of change" rather than "decay"—a change necessary for the development of Indian thought. "The decline is merely a suppression by other systems that came forward to meet the demands of the new epoch, and were originally called forth into existence by the same laws of necessity."<sup>16</sup>

When we consider the fact that Buddhism is only a landmark in "the unending process of Indian thought" we cannot but call the disappearance of Buddhism only a transformation of the old ideas into a new mould. Buddhism only lost its independent entity in the chain of Indian thought but its stamp on the Indian mind could not be eradicated.

<sup>14</sup> Ibid., pp. 16 ff.

<sup>15</sup> N. N. Vasu, *Modern Buddhism*, p. 93. The writer quotes in detail the description of the five Viṣṇus as given in Chaitanya Dāsa's *Viṣṇugarbha* and compares it with the description of the five Dhyāni-Buddhas as given by Oldfield in his sketches from Nepal and concludes thus:—

"Reading together and comparing the account given in *Viṣṇugarbha*, and the Newar Buddhist version, of creation, we find the infinite, formless and omniscient Viṣṇu of Chaitanya Dāsa was no other than the Svayambhū or the Ādi Buddha of the Mahāyānist and the subordinate Viṣṇus or the celestial beings, created by Parama Viṣṇu, are but the five Dhyāni Buddhas. . . . It will be clear and evident to all that the subject matter of Chaitanya Dāsa's work was borrowed from the literature of the Mahāyāna Buddhists." Cf. also *ibid.*, pp. 97 ff.

<sup>16</sup> Barua, *Prolegomena*, p. 19.





## SOME NOTES ON ANCIENT GEOGRAPHY.

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### (a) VYĀGHRATAṬI.

Bengal is traditionally divided into four divisions:—(1) Baṅga, (2) Rāḍha, (3) Varendra and (4) Bāḡḍī. Baṅga is bounded by the Brahmaputra (W.), the Ganges (S.), the Meghna (E.) and the Khāsī hills (N.). Varendra is the tract lying between the Mahānandā (W.) and the Brahmaputra (E.) and between the Ganges (S.) and Cooch Bihar (N.). The traditional boundaries of Rāḍha are the Rajmahal hills, the Ganges and the Jalinghi branch of the Delta. Bāḡḍī comprises the Delta of the Ganges and the Brāhmaputra.<sup>1</sup>

Baṅga or Vaṅga<sup>2</sup> seems to be mentioned in the *Āitareya Āraṇyaka*.<sup>3</sup> The Epics and other Sanskrit works refer to it repeatedly. It was also called, at a later period, Harikela.<sup>4</sup> Rāḍha occurs in its Prakṛit form of Lāḍha in the *Āijārāṅga Sutta* of the Jainas. It is identical, as Nilakanṭha has remarked, with the *Suhma* of the Epics.<sup>5</sup> Varendra or Varendrī occurs in the *Rāma[pīla]-charita*. Thus we have Sanskrit (or Sanskritised) names of the first three of the four divisions of Bengal and their early uses show the antiquity of those names. But what is the Sanskrit form of the name of Bāḡḍī and when was it first used? Though Bāḡḍī was formerly the least important of the four divisions on account of its swampy jungle (the remnant of which is now called the Sundarban). It is now the most important division wherein is situated Calcutta, the second city in the British empire. In order to find out the old name of Bāḡḍī I began to examine the land grants of the kings of Bengal and strangely enough it is mentioned in the earliest inscription of the Pālas.

<sup>1</sup> Cunningham, *A.S.R.*, Vol. XV, p. 145-6.

<sup>2</sup> *b* and *v* are not distinguished in Bengali Script and pronunciation. Skr. words generally spell it with *v*.

<sup>3</sup> Kieth's *Āitareya Āraṇyaka*, 200.

<sup>4</sup> *I-Tsing*, p. xlvī; Hemachandra's *Abhidhānacintāmaṇi* iv, 23; etc.

<sup>5</sup> *S.B.E.*, xxii, pp. 84-5; Nilakanṭha's commentary on the *Saṁhāparvan* of the *Mahābhārata*.



The Khalimpur grant of Dharmapāla records that the king granted the village of Krauñcha-śvabhra in the Mahantāprakāśa *viśaya* (district) of Vyāghrataṭi *maṇḍala* (division) of Puṇḍravardhana *bhukti* (province).<sup>4</sup> The inscriptions of the Pālas mention three *bhuktis* (provinces) of the Pāla kingdom—Srinagarabhukti (Behar), Tirabhukti (Tirbhut) and Puṇḍravardhanabhukti. Though Puṇḍravardhana was identical with Varendra, the *bhukti* of Puṇḍravardhana seems to have included the whole of Bengal, for we know of no other *bhukti* which might have included the other divisions of Bengal.<sup>5</sup> Thus Vyāghrataṭi was one of the divisions of Bengal. A village of Vyāghrataṭi is mentioned in a grant of Lakshmanasena also.<sup>6</sup> The usual Prākṛit form of Vyāghrataṭi is Vagghaṇḍi or Vagghaḍi from which the regular Bengālī form expected is Vāgḍi, or Vāghḍi. Thus there is no difficulty in taking Vāgḍi as the modern equivalent of ancient Vyāghrataṭi. The Delta of the Ganges and the Brahmaputra was called Vyāghrataṭi ("Tiger Coast"), evidently because it was then, as was in very recent times, infested by the 'Royal Bengal' tigers.

(b) ALEXANDER'S HAVEN AND BARBARICUM.

"No Indian author, Hindu, Buddhist or Jain, makes even the faintest allusion to Alexander or his deeds." These are the words with which Dr. Vincent Smith concludes his account of Alexander's Indian campaign. Though there is no allusion to the deeds of Alexander, is there not a reference to the cities founded by him in India? A careful search ought to be made for them. The hypothetical Sanskrit forms for Ἀλεξάνδρῳ and Ἀλεξάνδρεια are, according to the rules of Sanskrit phonetics, Alakṣandraḥ and Ālakṣandrā. In the vernacular Ālakṣhandā or Ālakṣandā<sup>7</sup> are the forms expected. The second form is very nearly identical with Alasanda or Alasadda, the birth place of Milinda, which has been identified with Alexandria Opiane at the foot of Mount Caucasus.<sup>10</sup> But this Alasadda was not

<sup>4</sup> *Epigraphia Indica*, Vol. iv, pp. 243 ff.; *Gaudalekhamāḍī*, Inscription No. 1.

<sup>5</sup> The expression "Varendra *maṇḍala*" in Puṇḍravardhana *bhukti* in Tarpandighi grant also supports it.

<sup>6</sup> Another grant of Lakshmanasena.

<sup>7</sup> As *ṣ* was preserved in the Shahbazgarhi, Mansera and Kalsi versions of Aśoka's Inscriptions, we expect to find *ṣ* in the early vernaculars of N.W. frontier. As a school of the White Yajurveda pronounced *ṣa* as *kha*, we expect *ṣa* for Skr. *ṣ*. This *ṣ* was changed, in the later period, to *s*.

<sup>10</sup> *Ind. Ant.*, vol ii, p. 146; Cunningham, *J. G.*, pp. 26-30.

in India proper. Is there any reference to Alexander's Haven which certainly bore his name and which was in India proper? Now the Haven must have been famous on account of its commercial importance. Hence we ought to search for it in works like Kautilya's *Arthasāstra*, the *Saṃhita* of the *Mahābhārata*, *Ratna-śāstras* and *Vaidyaka Nighaṇṭus* which mention the products and articles of commerce of the various parts of India. And it is actually referred to in Kautilya's *Arthasāstra*<sup>11</sup> in the expression 'Alakandaka coral' (= Coral of Alakanda). Where was this Alakanda? Kautilya is silent. The commentator remarks that at the mouth of the river of Barbaras, a river falling in the Sea of Barbaras was, according to the same authority, the River Srotasī mentioned as a source of pearls. A lake named Śrighaṇṭa in a corner of the Sea of Barbaras has also been mentioned by him.<sup>12</sup> The Epics and Purāṇas mention the Barbaras (or Varvaras) as a northern or north-western people.<sup>13</sup> Now by combining these bits of information we find that the country of the Barbaras was in the W. or N.-W. frontier of India and that it stretched up to the [Arabian] sea. Through it flowed a river named Srotasī. In it was a lake not far from the sea. And Alakanda stood at the mouth of a river.

The above description of Alakanda fits well with that of Alexander's Haven. Dr. Smith has shown, on the authority of Major Raverty, that the large lake at the mouth of the river where stood Alexander's Haven still exists and is called Samārāh.<sup>14</sup>

Identity of name and the above facts lead me to take Alexander's Haven as the Alakanda of Kautilya.

The Haven must have been a very flourishing city making a good trade in coral and pearl which were brought thither from various countries. But why is it that the author of the *Periplus* who evidently sailed round the western and southern coasts of India did not mention it? Had it changed its name or was it deserted on account of the silting up of the river? The great emporium of coral trade (for which Alakanda was famous in Kautilya's time) was then Barbaricum—the Barbari of Ptolemy. This name is, in the

<sup>11</sup> Sanskrit Text, p. 78; English Translation, p. 90.

<sup>12</sup> *Arthasāstra*, Eng. trans., p. 86, ftn. 7, 8.; p. 90, ftn. 1.

<sup>13</sup> Pargiter's note on the word in his *Markaṇḍeya Purāṇa*.

<sup>14</sup> Smith, *Early History of India* (2nd. ed.), pp. 101-3 and specially the foot-note.



opinion of Mr. Schoff, the Hellenised form of some Hindu word. We have seen that Barbara was the name of the country in which was situated Alexander's Haven. Barbaricum is thus connected with Barbara. Barbarika or 'the port' of Barbara country' was probably an epithet of Alexandria itself and it came to be used instead of the name of the port because of the confusion caused by the use of the word Alakanda which was probably used to designate the other Alexandrias also. 'Barbarika' as the name of a place is not a theoretical word formed by Sanskritising Barbaricum. It actually occurs in the *Dhanvantariya Nighaṇṭu*, an Āyurvedic work. "White (*śveta*) and scentless (*nirgandha*) is the *Barbarika-candana*. It is *pittōṣṭk-kapha-dāhaghnaṁ kṛmighnaṁ guru rukshaṇam*."<sup>13</sup> This is the description which the *Dhanvantariya Nighaṇṭu* gives of a kind of sandal called *Barbarika-candana*. The *Rājanighaṇṭu* also mentions *Barbara-candana*. Thus Barbara or Barbarika must be the name of a country after which the sandal produced there or imported therefrom was called. Kauṭilya<sup>14</sup> mentions Daivasabheya, Joṅga, Śākala and other varieties of *candana* and these are epithets derived from place-names. The *Rājanighaṇṭu* mentions the वेदचन्दन and remarks मलयःप्रिमोपलाः पर्वताः वेदमंजकाः । तज्जातं चन्दनं यत् वेदवाचं कश्चिन्नते । This remark clearly shows that one kind of sandal was named after its place of origin—वेदपर्वत, which I take to be the Sanskrit (or Sanskritised Dravidian) form of Mt. Bétigō mentioned in Ptolemy's geography.<sup>15</sup> It may be objected that the sandal-producing Barbarika cannot be identified with Barbaricum, for sandal grows in Southern India only. But such a great authority as Kauṭilya has mentioned sandals of Devasabhā (a city and a hill in Western India<sup>16</sup>), Joṅga (in Assam<sup>17</sup>), Śākala (a part of the Punjab) etc. Thus there is no difficulty in identifying Barbarika with Barbaricum.

<sup>13</sup> *Vanavasthidarpaṇa* by Kayiraj B. C. Gupta, Vol. I, pp. 283-4.

<sup>14</sup> Text, p. 78, translation, p. 90.

<sup>15</sup> Pp. 75, 105.

<sup>16</sup> देवसभायाः पर्वतः पञ्चादेशः । तत्र देवसभ-सुराष्ट्र....प्रसृतयो जानपदाः .... देवसभ.... अर्जुनद्वयः च पर्वतः । *Kātyāyaminīśāhā*, p. 93.

<sup>17</sup> Ftn., 57, p. 90 of the English translation of Kauṭilya.

# THE DRAVIDIAN AFFINITIES OF THE PIŚĀCA LANGUAGES OF NORTH-WESTERN INDIA.

K. AMRITA ROW, M.A., B.T.

The object of the present article is to show the Dravidian affinities of the Piśāca Languages of North-western India, the grammar of which has been dealt with by Dr. Grierson in his monograph. He is of opinion that the Indian nidus of Paisāci was in the north-west and it will be reasonable to conclude that the languages now spoken on the North-western frontier of India will show traces of its former existence.<sup>1</sup> Professor Konow, on the other hand, thinks that the Paisāci described by Prakrit Grammarians was based on a dialect spoken in and about the Vindhya and perhaps further to the south and east.

According to Dr. Grierson, "Modern Piśāca" languages are as follows.

- Kāfir group :— Baśgālī (B.).  
Wai-alā (W.).  
Veron (V.).  
Paśai (P.).  
Gawar-bati (G.).  
Kalāśā (K.).  
Dard Group :— Śinā (Ś.).  
Kāśmīrī (Kś.).  
Gārwi (Gār.).  
Maiyā (M.).  
Khōwār (Kh.).

It is now generally admitted, that the greater part of Northern India was peopled by rude aboriginal tribes, called by Sanskrit writers Dasyus, Niśādas, Mlecchas etc. Dr. Stevenson of Bombay, Mr. Hodgson of Nepal and others suppose that the non-Sanskritic element in the North-Indian vernaculars was identical with the Dravidian speech, which was supposed by them to have been the speech of the ancient Niśādas and other aborigines of India. Brahui, spoken in the far

<sup>1</sup> *Z D.M.G.* 1912, Grierson, "Paisāci, Piśācas and Modern Piśāca."



North-west in Baluchistan has been proved to be a Dravidian dialect. It would not therefore be unreasonable to expect to find traces of the Dravidian element in the languages now spoken on the North-western frontier of India.

Dr. Grierson maintains that these languages are connected with Paiśācī Prakrit and are also related to the Eranian languages, and possess phonetic peculiarities which distinctly belong to the Eranian family. But a person acquainted with the Dravidian languages cannot fail to be struck by the fact that both Paiśācī Prakrit and the modern Piśāca languages of North-Western India possess almost the same phonetic characteristic as the Dravidian languages, which do not however seem to have attracted the attention of either Dr. Grierson or Professor Konow. The presence of the traces of the Dravidian element in the languages of the North-Western Frontiers only goes to confirm Dr. Grierson's theory that the home of Paiśācī Prakrit is to be sought for in North-western India and not in the Vindhya mountains as is supposed by Professor Konow.

Paiśācī is a very old dialect. Vararuci mentions only one. Siṃha-devagaṇin in *Vāgbhaṭālaṃkāra* and Namisādhū in Rudraṭa's *Kāvya-lamkāra* call it Paiśācīkā. Hemacandra deals with three varieties (counting the two varieties of Cūlikā-paiśācīkā). Mārkaṇḍeya handles three principal varieties: (1) *Kaikeya*, (2) *Śaurasena*, (3) *Pāñcāla*, as is evident from the following verse.

*kaikeyaṃ śaurasenam ca pāñcālam iti ca tridhā |  
paiśācyo nāgarā yasmāt tenāpy anyā na lakṣitāḥ ||*

An unknown author quoted by Mārkaṇḍeya mentions 11 varieties including *Pāṇḍya*, *Drāviḍa* and the language of the *Kāñcī-deśa*.

*kāñcī-deśya-pāṇḍye ca pāñcāla-gauḍa-māgadham |  
vrācaḍaṃ dākṣiṇātyaṃ ca śaurasenam ca kaikeyam |  
śābaram drāviḍam caiva ekādaśā piśācakāḥ ||*

The following verses enumerating the Paiśācī dialects are found in *Śaṭbhāṣācandrikā* of Lakṣmīdhara.

*piśāca-deśa-niyataṃ paiśācī-deśīyaṃ viduḥ |  
piśāca-deśās tu vṛddhairuktāḥ |  
pāṇḍya-kekaya-bāhlika-sahya-nepāla-kuntalāḥ |  
sudheśa-bhoṭa-gāndhāra-haiva-kanojanās tathā |  
ete piśāca-deśās syus taddēśyas tadguṇo bhavet. ||*

Prof. Lassen refers *Pāṇḍya* to the north of the Indus or rather the Panjāb, *Sahya* to the south-west coast and *Haira* to the Tuluva or Kanara country. I think *Pāṇḍya* can refer only to the Tamil country, and *Sahya* probably refers to Sahyādri. Pischel says that Lakṣmi-dhara's enumeration points to North and West. From these enumerations we are led to infer that in later times the term Paisāci had lost its old meaning of a definite dialect and signified incorrect forms of Aryan dialects. We cannot, however, definitely say whether the authors of these verses could recognise the striking phonetic similarities of Paisāci and the Dravidian languages or were unable to distinguish the Dravidian languages spoken in Kanara and the Tamil country from the Aryan vernaculars.

Hœrnle (*Gauṣian Grammar*, XIX) considered Paisāci to be the low Prakrit spoken by Dravidian aboriginal tribes who fell under the domination of the Aryan immigrants and in whose mouths the Aryan vernacular was distorted into Paisāci.

Lacôte (*Essai sur Guṇāḍhya et la Brhatkathā*, 58) considers the Paisāci of Guṇāḍhya to have been based upon an Aryan dialect of the North-west or West, but to have been spoken by non-Aryan peoples.

The Tamil work *Perumkadei*, professedly a translation of *Brhatkathā* which is being edited by Mahāmahopādhyāya Pandit V. Swaminatha Aiyar, a very distinguished Tamil scholar, will, I fondly hope, throw further light on this problem.

If Paisāci Prakrit is connected with the Dravidian languages as is supposed by some scholars, it is but natural that traces of Dravidian affinities should be found in the Piśāca Languages of North-western India. If, on the other hand, Paisāci Prakrit is not connected with Dravidian, we have no reason to expect to find any traces of the Dravidian element in the Piśāca languages of North-western India, unless it be that in later times the people of the North-western frontier borrowed Dravidian words, which is however improbable. The presence of these traces therefore only confirms Dr. Grierson's theory that these languages are connected with Paisāci Prakrit.

The Piśāca words quoted below are all taken from *The Piśāca Languages of North-Western India* by Sir G. A. Grierson, Chapter IX. (Asiatic Society Monographs, Vol VIII).<sup>2</sup>

<sup>2</sup> The chief abbreviations used are: Tam(il), Can(arese), Mal(ayalam), Tel(ugu), Dr(avidian), H(indi), Mar(athi).



**Ask.**—B. W. *✓kud*; G. *✓khud*; Ś. *✓koj*, (dial.) *khuž*. Cf. H. *✓khoj*; derivation uncertain, possibly Skr. *kṣudyatē*, he is agitated or *kṣudhyati*, he is hungry.

If the series B. W. *✓kud*, Ś. *✓koj* (dial.) be compared with the series Av. *du-žar*, Skr. *duhitar*; V. *luštu*, B. *jū*, *ju-k*; W. *jū*, one would be justified in assuming a hypothetical form \**✓kul* or \**✓kol*, which may perhaps be connected with Dr. *kēl*. Cf. Coorumba, *kret-ine*, *kelu*; Baḍaga, *kret-ine*, *kē*; Goṇḍi, *keinjana*.

**Bad.**—K. *xāce*; G. *xāc*; Ś. *kācō*. Cf. H. *kaccā*, unripe. Deriv. unknown.

Ś. *kācō* may perhaps be connected with Tam. *kacaḍu*, blemish, fault; Tam. *kaca*, to taste bitter.

**Before; in front.**—G. *puda-mi*; P. *pōṛā*; Kh. *pru-ṣṭa*. Cf. Skr. *pravat* (Hern.); Sq. *prōd*; Prs. *firūd*, *firū*;

Cf. Tam. *puda-vu*, door, the way in front of, and leading to a door; Tam. *puṛam*, outside, exterior.

**Belly.**—B. *ktol*, *kṭol*. Cf. Kurukh, *kūl*, *kt* appears to have first become *kk*, which being initial became simplified to *k*

For the change of *kt* to *kk*, cf. Skr. *mukta*; Pkr. *mukka*, *mutta*.

G. *wōr*; M. *wair*. Cf. Tam. *vayir*, belly; Can. *basir*, *basur*, belly.

**Bird.**—G. *picī-n*. Cf. Tuḷu *pijin*, ant. For the change of meaning, cf. O. P. *murū*, Pehl. *mūrū*, bird; Prs. *mor*, Pehl. *mor*, Av. *maoiri*, an ant; Cf. also Kurukh *pōkhā*, the green pigeon; *pōk*, an ant Goṇḍi, *patte*, an ant; *pitte*, bird.

P. *parhanikāle*. Cf. Av. *parant*, Prs. *parand*; Av. *parsna*, feather Skr. *parṇa*, feather. Pehl. *par*, Prs. *par*, feather.

Cf. Tam. *paravai*, bird; *parandu*, having flown; Can. *pari*, *paru*, to fly, Br. *parra*, feather.

Gār. *carōr*. Der. ? Cf. H. *cīṛi*, *cīṛiyā*, a bird (Pkr. *caṇḍiā*). Can. *cīr*, Tel. *cīru*, to scream, to emit a shrill sound.

**Bring.**—P. *rā-val*; Cf. Tel. *rā-vaḍa-mu*, coming.

**Bull.**—B. *aḷe*, *aḷu*; *aḷu* is probably derived from Skr. *paṣu*; Can. *hasu*, a cow. For the aphæresis of *p*, cf. W. *pūc*, V. *uc*, B. *puc*, five. Cf. also Can. *pōgu*, *hōgu*, *ōgu*, to go. —P. *gō-lāng*; Ś. (dial.) *gōlō*; cf. Tam. *kūli*, *kūlam*, cow; *kālai*, a steer, a young bullock. For the change of *a* to *u*, *ō*, cf. Av. *xara*; V. *kōru*. K *dōn*; Ś *dōnō*; cf. Can. *dana*, cow, from Av. and Skr. *dhana*, wealth, in Av. and Skr. *gō-dhana*.

**Cat.**—B. *piśaś*, *pśiāś*; W. *piśā*; kh. *puši*. Cf. Wkh *piś*; P. *piśō*. Cf. Tam. *pūśai*, a cat. Mal. *pucca*; Tuḷu, *pucce*, a cat. Cf. also Santālī, *pūsi*; Kōrwā, *pussi*, a cat.

**Child.**—G. *pola*. Two derivations are probable:

(i) It may perhaps be derived from Skr. *bāla*. For the change of *b* to *p* cf. Ś. *būśi*; Kh. *puši*.

(ii) It may be connected with Tam. *piḷḷai*, a child. Tel. *pilla*. Can. *pilla*, *piḷḷe*, a young one, child. Mar. *pīla*, a young one is evidently derived from Dr. *pilla*.

W. *tana-munch* (apparently, small man). Cf. Tam. *tannam*, little.

K. *chātak*; P. *kiṭlā*. Cf. Br. *cūcah*, Tam. and Mal. *kuṭṭi*, child.

Kś. *nyaciv*\* (pron. *neciyur*). Cf. Tam. *naccu*, little, small.

V. *kiur*, a child; Kś. *kūr\**, a girl, a daughter. Cf. Tel. *kurra*, child; *kurra-di*, a girl. Tel. and Can. *kuru*, small.

**Come.**—B. *√ač*. W. *√ačh*. Cf. Tam. *acai* (pron. *aśai*) to move.

Ś. *√wā*. Cf. Tam. *vā*, come.

Ś. *wa-tō*, came. Cf. Tam. *vantā-n* (pron. *vandān*), he came.

W. *āt-ō*, came. Cf. Can. *āṭi*, going; Tam. *āṭu* (pron. *āḍu*) to move.

**Do.**—W. *chēṛ-am*, I shall do. Cf. Tam. *ceykirēn* (pron. *seyhirēn*), I do, I shall do.

W. *cāst*, he does. Cf. Tel. *cēstā-ḍu*, he does.

**Dog.**—B. *kuṛi*, *krūi*; V. *kiru-kh*, *keru-kh*; M. *kūsar*; Gār. *kūcur*.

Cf. Br. *kucak*; Tel. *kukka*; Chent. *kukkūr*; Tam. *kurai*, to sound. Tam. *kulai*, to bark.

**Finger-ring.**—Ś. *barōnō*. Cf. Can. *beraḷ*, *beraḷ*, finger; Tam. *viralai*, finger-ring. Cf. also Can. *uṅgara*, *uṅgura*; Tuḷu, *uṅgila*, finger-ring; Skr. *aṅguli*, finger.

**Foot.**—B. *kyur*, *kūr*. Cf. Tuḷu, *kār*; Tam. and Can. *kāl*, leg.

Ś. (dial.) *kūti*. Cf. Tam. *kuti* (pron. *kudī*) heel.

**Go.**—P. *√pā* (pres. *pāk-am*, I go; *paṅ-a*, he goes). Kś. *√pak*; K. *pai*, having gone. Derivation doubtful.

Cf. Tam. *√pō* (pres. *pōki-rēn*, pron. *pōhi-rēn*, I go; *pōki-rān* (pron. *pōhi-rān*), he goes, *pōi*, having gone. Tel. *pōvu*; Can. *pōgu*, to go.

For the change of *ō* to *ā*, cf. Tel. *pōyi-nāḍu*, *pāṅā* (Coll.) he went.

**Goat (male).**—K. *bīra*; Gār. *bīr*, *bīrā-th*; V. *beir* (a she-goat?).

Cf. Tam. *veṛi*; Can. *pīri*, a goat.

**Great, large.**—B. *āḷ*; Kh. *lott*. Derivation?

Cf. Tam. *āḷam*, depth; Can. *āḷa*, deep; Can. *lotta*, Tel. *lotta*, a hollow.



**Hair.**—(?) G. *čumu-ta* : Ś. *camōye*. Cf. Tam. *čimīli*, braid of hair, Koukañi, *čurmu-tō*.

**Hear.**—Ś. *pārudū*, he heard. Derivation? Cf. Coorumba and Baḍaga, *vorat-ine*, to hear.

The change of *v* to *p* is characteristic of the Piśāca Languages.

**Horse.**—W. *gur* ; G. *goṛa* ; Gār *gōr* ; P. *gōṛā* ; Kś. *gur*<sup>a</sup>.

Cf. Tam. *kurai*, *kudirai*. Tel. *gurra-mu*, horse.

**House.**—B. *ama*, *amu* ; W. *ama* ; G. *āma*. Cf. Tam. *amai*, to dwell, to remain.

V. *var-ekh* ; *tar-ekh* (spelt *tareg*). Cf. Tam. *urai*, to abide, lodge, inhabit ; *uru*, to be, to exist. Br. *urā*, a house, Tam. *tar-i* (noun) abiding, tarrying, *tari-ppu*, a lodging, a resting place

**Kid.**—B. *cō* ; W. *cū*. Cf. Tam. *cōran* (pron. *šōran*), a kid, a lamb.

**Mother.**—B. *nū*, *nōn* ; V., Kh. *nan*. W. *oie* ; K. *āya*, G. *jai* ; P. *ai* ; Gār. *yai* ; Ś. (dial.) *āzē*. M. *mhāi*. Cf. Tam. *yāy*, *annai*, *āyī*, *mōy*, *tāy*, *āyā-l* ; Kurukh. *ayō* ; Kui. *iya* ;

**Mouth.**—M., Gār. *āi* ; Ś. *āi* (dial.). Cf. Tam. *vāy*. Kaikāḍi, *vāi* ; Kurukh. *bai* ; Can. *bāyi*, mouth.

P. *dōr*. Cf. Tel. *nōru*, mouth. For the change of *n* to *d*, cf. Dr. *nār* ; Br. *dir*.

**See.**—B. *✓war* ; W. *vēr*. Cf. Tam. *pār*, to see.

G. *tū-us*, he saw. Derivation? Cf. Tulu. *tū-ye*, he saw.

**Self.**—W., G. *tanu* (own) ; P. *tāni-k* ; Kh. *tan* ; M. *tā* ; Gār. *tanī*. (own) ; Ś. *tomō*. Cf. Dr. *tan*, self. Br. *tan*, self.

**Shoe.**—G. *kōḥ-ar* ; Kh. *kauš* ; M., Gār. *kōš* ; Kś. *kāš*. Cf. Tam. *kaḷal*, shoe

**Singing, a song.**—B. *lālu* ; V. *lol*. Cf. Can. and Tel. *lāli*, a lullaby ; Tam. *ilāli*, praising, singing.

Kh. *baše-ik*. Cf. Tam. *vāci* (pron. *vāši*), to play on the flute.

**Son.**—V. *piē*. Cf. Tam. *paiyan*, a boy, son.

**Strike.**—Ś. *kut-iste* or *kut-istā* to strike ; M. *kuṭa* or *kuṭa-g-il*, struck.<sup>3</sup>

Cf. Tam. *kuttu*, *kuṭtu* ; Tel. *koṭtu*, to strike.

**Sun.**—Kh. *yōr*. Cf. Tam. *nāyir*, sun, Mal. *nēr-am*. For the change of *n* to *y*, cf. Tam. *nān*, *yān*. I.

<sup>a</sup> The Piśāca Languages of North-Western India, p. 54.

## MITRA-MIΘRA.

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In the first Oriental Conference I had the honour to read a paper on Varuṇa and Ahuramazda, and I had tried to show that these gods, the Asura and Ahura of the Hindus and Iranians, were identical. As Mitra was an intimate companion of Varuṇa, and Miθra that of Ahuramazda, it is easy to see why these divinities held a very important place in the Vedic and Avestan religions.

So far as the two words Mitra and Miθra are concerned, it is clear enough that they are not only closely connected but perfectly identical. In our religion Miθra has been worshipped with Ahuramazda in several places. (Yt. X. 113, 145, etc.). In the Vedas and especially in the R̥gveda Mitra has been almost everywhere adored with Varuṇa. In one *sūkta* of the R̥gveda (III. 59) he has been mentioned all alone.

According to the Avesta Miθra is strong (*taḥma*) and very wise (*aš-χraθvā*) ruler over the universe and protector of all creations (Yt. X. 54, 61, 65, 141). These are also the attributes which have been applied to Mitra in the R̥gveda. He is strong, very wise (सक्रतुः), supreme ruler (साम्राट्) and protector of the earth (सुवनस्य गोपा) (RV. V. 62. 5; 62. 9; 63. 3; 66. 1).

In two places in the R̥gveda (III. 62. 16; VII. 65. 4) Mitra and Varuṇa are thus addressed : आ नो मित्रावरुणा वृतेर्मयूति उ उत्तितम् (May Mitra and Varuṇa bedew our pasturage with oil). In this passage the word मयूति (pasturage) is important. In the Avesta it assumes the form *gaoyaoiti*. This word combining with the word *vouru* forms the compound *vouru-gaoyaoiti*, which is a special epithet of Miθra, meaning "the lord of wide pastures."

In the Avesta it is stated that Miθra makes the plants grow and waters move (Yt. X. 61). Similarly, in the R̥gveda (V. 62. 4) Mitra and Varuṇa are spoken of as causing the plants to flourish and the rains to spread.

Although Mitra the gracious god is a friend of the people, still



when he is displeased, he becomes angry. Hence a Vedic poet confessing his sin, cries out: "Has the King (Varuṇa) seized us? How have we offended against his holy ordinance? For even Mitra among the gods is angry" (RV. X. 12. 5). In the Avesta MiȒra severely punishes those who break contracts (Vendidad, IV. 5-10).

In both the religions this divinity is the friend of truth, the protector of truthfulness and the destroyer of untruth (Yt. X. 80; RV. I. 151. 1; V. 67. 4). The house of Mitra and Varuṇa is large, tall and thousand-pillared. The house of MiȒra is also large, spacious and strong (Yt. X. 44). It is important to note here that Mitra's palace is spoken of as सहस्रस्तूपा (having thousand pillars). This compound word सहस्रस्तूपा is the exact equivalent of the Avestan word *hazayra-stūna*, which is the epithet of the house of the Zoroastrian goddess named Ardvišūra (Yt. V. 101).

In one passage of the R̥gveda (VII. 61. 3) Mitra and Varuṇa are mentioned as having spies, who visit every spot and watch unceasingly. Elsewhere (RV. VIII. 47. 11) we read that the Ādityas, who were the friends of Mitra and whose number was eight in some places, look down upon us like spies. In the Avesta (Yt. X. 45) it is stated that eight friends of MiȒra watch the contract-breakers like spies from high places. It may be mentioned that the word for spies is exactly the same in both the languages, namely स्पाः in Sanskrit and *spasō* in Avesta.

Both in the Avesta and the Vedas MiȒra (Mitra) is represented as a strong warrior. (Yt. X. 102, RV. V. 65. 4).

Primarily MiȒra is the light of the Sun. Before sunrise and after sunset MiȒra illuminates the earth. Being a shining *Yazata* (angel) and being inseparably connected with the Sun, he is always worshipped with the latter during the day time. In the Hindu scriptures Varuṇa is connected with night and Mitra with day (AV. IX. 3. 18). According to the Taittiriya Saṃhitā (II. 1. 7. 4; VI. 4. 8. 3) Mitra made day and Varuṇa night. In one place Mitra and Varuṇa are said to encompass the realm of light with their hands (RV. V. 64. 1). In another place Mitra is represented as having covered and concealed the darkness with his light (RV. VI. 8. 3). The Avestan writer says that MiȒra gives light *just as the moon does* (Yt. X. 142). A similar idea is expressed by the Vedic writer who says: "Great is the power of Varuṇa and Mitra who give light *like the moon*" (RV. III. 61. 7).

In one passage of the Rgveda (V. 81. 4) the Sun himself is said to be Mitra, clearly showing the intimate connection of Mitra with the Sun even in the Indian literature. In our Pahlavi books such as Dādestānī Dīnī (XXXI. 14) the word Misra is used for the Sun himself.

Miþra being the god of light, he is naturally said to be watchful with his ten thousand eyes (Yt. X. 141). The Vedic god Mitra beholds men with eyes that close not (RV. III. 59. 1).

As both Miþra and Mitra are celestial gods, we come across similar descriptions of their heavenly cars. In the Avesta (Yt. X. 125, 136, 143) we find it stated that every day Miþra goes out driving in a carriage of one golden wheel, which has four white immortal horses with golden and silver shoes. In the Rgveda Mitra and Varuṇa are said to mount their gold-hued car at break of morning (RV. V. 62. 8). Elsewhere they are represented as ascending their chariot in the sublimest heaven—which chariot is none other than the Sun itself (RV. V. 63. 1, 7).

In both the religions these divinities hold positions of great honour and respect. Accordingly, in the Avesta Miþra is called a quick reciter of Yasna and an officiating priest, who loudly recites the Gāthās. In the Vedas also Mitra has been called an officiating priest (RV. III. 5. 4; White Yajur Veda XXVIII. 19). The words for "officiating priest" is *zotar* in Avesta and *होतृ* in Sanskrit, which are exactly identical.

As the above two gods were not only closely connected but perfectly identical, it is but natural to find the followers of both the religions worshipping them with almost similar prayers and offerings. The Zoroastrians thus worship Miþra: "O brave Miþra Yazata, we worship thee with sacrificial offerings. Thou shouldst be pleased with our worship. Thou shouldst sit near and accept our prayers . . . That man is a worthy person who, having spread *barsom* grass, worships thee with Haoma juice made ready" (Yt. X. 31, 32, 91). The Vedic worshipper invokes Mitra and Varuṇa to come near, sit on *barhiṣ* grass, drink Soma juice and accept sacrificial offerings (RV. I. 137. 3; V. 72. 3; VII. 66. 19). The *barsom* grass and Haoma juice were exactly the same as *barhiṣ* grass and Soma juice.

When pleased Miþra grants wealth, prosperity, courage, strength, respect, wisdom, protection from evil persons, etc. Similarly, Mitra when satisfied grants riches, prosperity, happiness and protection from



the attacks of enemies (Yt. X. 5. 33, 34; RV. V. 64. 6; 67. 2-3; VI. 67. 2; 68. 3; VII. 52. 2; 62, 3).

The two gods were so very alike in all respects that in view of the irresistible conclusion that both the branches of the Āryans—the Indians and Iranians—were one people in the hoary past, we have no hesitation to say that Mitra-Miθra was one god and that the only difference between the two peoples was the very slight difference in the method of pronouncing his name.

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# IDOL-WORSHIP: DID IT EXIST AMONG THE ANCIENT ARYANS, AND AMONG THEM, AMONG THE ANCIENT HINDUS OF THE VEDIC TIMES?

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## INTRODUCTION.

In the Journal of the Royal Asiatic Society of England,<sup>1</sup> there was, of late, a discussion between Prof. A. A. Macdonell and Mr. Venkateshwar, as to whether Idol-worship prevailed in Vedic times. The former said that it did not prevail, while the latter said that it did. The object of this paper is to submit a few points for consideration on the subject.

In his paper, entitled "The Development of Early Hindu Iconography" in the Journal of the Royal Asiatic Society,<sup>2</sup> Prof. Macdonell says: "In the earliest product of Indian literature, the Rigveda, the gods, being largely personifications of natural phenomena, were only vaguely anthropomorphic. To the imagination of the poets of the hymns, the gods were outwardly differentiated mainly by the weapons<sup>3</sup> they wielded or the animals<sup>4</sup> that drew their cars. They were not as

<sup>1</sup> J.R.A.S., 1916, 1917 and 1918.

<sup>2</sup> J.R.A.S., 1916, pp. 125-130.

<sup>3</sup> As examples of representation by weapons in later times, as illustrated both in literature and sculpture, we find Viṣṇu holding a *cakra* i.e. a disc or a wheel in his hand as a symbol, and Śiva holding a *triśūla* or trident.

<sup>4</sup> For example, Indra is known by his elephant; Sūrya, by the seven horses of his chariot; Gangā and Yamunā (Jamna) by the crocodile and the tortoise; and Lakṣmī by two elephants with a lotus between them on which she sits. Cf. the representations in the Avesta, where the Sun *hvarəxšaeta* is spoken of as having swift horses, *aurea-aspa* (*Khurshid Nyāish*). Mithra is spoken of as having a chariot (*vāga*) with a golden wheel (*otva cakra zaranaēnem*, *Mithr Yasht* (Yt. X), 136, also 67). In the Avesta, the *cayra* is held to be a symbol of authority or influence (Yt. XIII, 89).



yet iconographically represented. Literary evidence indicates that regular images of gods were not made till the latest Vedic period. They were known in the middle of the second century B.C. to the grammarian Patañjali and most probably also to Pāṇini nearly two centuries earlier."<sup>1</sup>

*The evidence from the cases of other Aryan nations. Iran.*

I think, that the evidence of what we know about three other Aryan people supports Prof. Maedonell's view, that idol-worship did not exist in India in early Vedic times. The Aryan nations I wish to speak about are: (1) the Iranians, (2) the Scythians, and (3) the Ancient Germans.

(1) *The Iranians.*

Herodotus thus speaks of the ancient Iranians :

"It is not their practice to erect statues, or temples, or altars, but they charge those with folly who do so; because, as I conjecture, they do not think the gods have human forms, as the Greeks do. They are accustomed to ascend the highest parts of the mountains, and offer sacrifice to Jupiter, and they call the whole circle of the heavens by the name of Jupiter. They sacrifice to the sun and moon, to the earth, fire, water, and the winds. To these alone they have sacrificed from the earliest times; but they have since learnt from the Arabians and Assyrians to sacrifice to Venus Urania, whom the Assyrians call Venus Mylitta, the Arabians, Alitta, and the Persians, Mitra. The following is the established mode of sacrifice to the above-mentioned deities; they do not erect altars nor kindle fires when about to sacrifice; they do not use libations, or flutes, or fillets, or cakes; but, when any one wishes to offer sacrifice to any of these deities, he leads the victim to a clean spot, and invokes the god, usually having his tiara decked with myrtle. He that sacrifices is not permitted to pray for blessings for himself alone; but he is obliged to offer prayers for the prosperity of all the Persians, and the king, for he is himself included in the Persians. When he has cut the victim into small pieces, and boiled the flesh, he strews under it a bed of tender grass, generally trefoil, and then lays all the flesh upon it; when he has put everything in order, one of the Magi standing by sings an ode concerning the origin of the gods, which they say is the incantation; and without one of the Magi it is not lawful for

<sup>1</sup> *J.R.A.S.*, 1910, p. 125.

them to sacrifice. After having waited a short time, he that has sacrificed carries away the flesh and disposes of it as he thinks fit."<sup>4</sup> Again we have the instance of the Persian king Cambyses entering the temple of Vulcan and defiling the image of that God.<sup>5</sup> Xerxes, when he invaded Greece, threw down the images of gods.<sup>6</sup>

This long quotation from Herodotus shows that what was the case with India, as pointed out by Prof. Macdonell, was also the case with Irān. There was no idol-worship there from very ancient times. Irān was pre-eminently against idol-worship. In the *Hāboxt Yašt* (Yt. XXII, 13) credit is given to a pious soul for disregarding idolatry and for resorting to pure Gāṇā-singing. In the *Vištāspa Yašt* (Yt. XXIV, 37), Zoroaster asks his royal disciple, Vištāspa, to keep away from idolatry, which was an evil, an infection from Ahriman. In the same *Yašt* (59), Ahura Mazda advises the rejection of idol-worship and acceptance of pure and simple Gāṇā-singing.

The word for idolatry in the above passage is *baosu*, the Pahlavi rendering of which in the *Hāboxt Nask*, is *būndak āig shaidā-yazakih*<sup>7</sup> i.e. "bundak which is devil-worshipping." The Pahlavi rendering of the word in the *Vištāspa Yašt* is *uydeaspt but parastik* i.e. idolatry.<sup>8</sup> Coming down from the Avesta to the Pahlavi books,<sup>9</sup> we find idol-worship run down in the *Dinkard*, the *Bundehish*, the *Mīnokherad*, the *Bahman Yasht*, the *Virāf-Nāmeh*, the *Shatroihū-i Airān*, the *Jāmāspi*, the *Kārnāmeh-i Ardešīr Bābegān* and *Malan-i Shāh Vāhārān Varjavand*. As Prof. Jackson says, all Pahlavi writings allude to "the abomination of idol-worship as wholly abhorrent to the pure spirit of Zoroastrianism that is in keeping with its ideal conception of the divine."<sup>10</sup> He further on says: "I must emphasize that the Persians from the earliest antiquity had no idols in the sense of representations of the godhead set up as object of worship; nor does Zoroaster refer to them. If, moreover, Darius and the other Achaemenian kings caused to be carved above

<sup>4</sup> Herodotus, Bk. I, 131/32 (Carey's Translation).

<sup>5</sup> Ibid., Bk. III, 37.

<sup>6</sup> Ibid., Bk. VIII, 109.

<sup>7</sup> *Hāboxt Nask*, II, 13; also *The Book of Ardāšīr Vīrāf*, by Dastur Hooshang Jamasp, p. 287.

<sup>8</sup> *Le Zend-Avesta* par Darmesteter, II, p. 653.

<sup>9</sup> Bk. VII, Chap. I, 19; Chap. IV, 72; *S.B.E.*, XLVII, p. 8.

<sup>10</sup> Prof. Jackson's article, entitled "Allusions in Pahlavi Literature to the Abomination of Idol-worship" in the *Sir Jamshedjee Jeejeebhoy Zarathusti Madressa Jubilee Volume*, p. 274. Vide also my notice of the article in the introduction to that volume, pp. xl-xli.



their bas-relief effigies in stone a half-figure representing Aura-Mazda as floating in a symbolic circle and handing to the king a ring as the emblem of sovereignty, it is nevertheless a motive borrowed from Assyrian and Babylonian art and was doubtless chosen for the special purpose of appealing to the non-Persian conquered nations who were more anthropomorphic in their ideals<sup>13</sup> . . . . Nor is any exception formed to the general truth by the fact that there is in Sāsānian times a mounted figure of Ormazd (known by his name occurring in the attached inscription) carved in stone Naqsh-i-Rustam to represent the deity in the act of bestowing the crown upon Ardashir. Idolatry played no part in the history of the religion.<sup>12</sup>

One may perhaps point against the above quotations and references from Herodotus and the Avesta and Pahlavi books, the supposed case of the Achaemenian King Artaxerxes Mnemon, who is said by some to have founded the statues of Anāhita and Mithra. But here one must remember that the rendering of that portion of his inscription, which is pointed out as referring to this subject, is not certain. The reading of the inscription as given by Dr. Spiegel is:—

*Anāhita utā Mithra vashnū Auramazdāha apadānā adam akunavam.*  
*Auramazdā, Anāhita utā Mithra mām pātuc.*<sup>14</sup>

Spiegel renders this as:

“Durch die Gnade von Auramazda, habe ich Anāhita und Mithra in diesen Palast gesetzt (?), Auramazda, Anāhita und Mithra mögen mich schützen,” i.e. “By the favour of Ahura Mazda, I have put Anāhita and Mithra in this palace. May Auramazda Anāhita and Mithra protect me!”

Spiegel puts a query mark after the word *gesetzt*, i.e. “put,” thus showing that he has some doubt about his interpretation of the sentence.

Tolman<sup>15</sup> gives the same reading and translates:

Anāhita and Mithra . . . . . by the grace of Auramazda the building I made; let Auramazda, Anāhita and Mithra protect me.

<sup>13</sup> The conventionalized form, taken to be thus borrowed from the Babylonians and Assyrians, has been taken by others to be a representation of the *fravāši* or *farohar*, i.e. the idealized spirit of the King. That it is so, is supported by the fact that the features of both the King and the *fravāši* are similar. Prof. Jackson differs from this view.

<sup>14</sup> *Die altpersischen Keilschriften*, von Fr. Spiegel, 1881, p. 68-69.

<sup>15</sup> *A Guide to the Old Persian Inscriptions* by Herbert Cushing Tolman, pp. 90 and 158.

Weissbach and Bang's<sup>16</sup> rendering also is similar. It does not point clearly to statues.

Thus, we see that the inscription does not point to the installation of the images of Anāhita and Mithra. What was really meant by the King seems to be that he had patronized and helped some special glorification of the Yazatas, Anāhita and Mithra. Perhaps, he specially founded temples in honour of these Yazatas. Just as we have fire-temples in India specially connected with Varahrān (Behrām), the 20th Yazata, and known as *Ātash-Behrām*, so there may be some special temples connected with the names of Anāhita and Mithra.

Even if it were supposed that the reference in the inscription is to statues of Anāhita and Mithra, there is not the slightest idea of the foundation of any kind of idol-worship. This appears from the fact that out of the many Yazatas only these two are referred to in this connection. Now these two Yazatas, Mithra and Anāhita, were those whose worship had prevailed among some foreign nations. The worship of Anāhita, known to the Greeks as Anaitis, who, by some, is compared to Artemis and by others to Aphrodite or Urania, was known in one form or another among some western nations. A part of the portrait of Anāhita, as pictured in the *Ābān Yašt*, is in many points similar to that of the Greek Aphrodite (Urania),<sup>17</sup> and a part is similar to that of Artemis.<sup>18</sup> Again, we know that the worship of Mithra had, from an early time, prevailed in the West. These two worships there may have created the production of statues. So, it is possible that the western method of the worship of the two Yazatas may have reflected itself somewhat in Persia in the later Achaemenian times. Artaxerxes, following the Westerners, may have merely produced these statues from an art point of view. That there was no worship of the statues as idols, is proved from the very fact that, had there been anything of the kind, why should the Iranians have stopped short with these two Yazatas and not proceeded to do the same with other Yazatas? This shows that there may be an attempt only at statue-making but not at idol-worship. We find that the western idea of statues had affected

<sup>16</sup> *Die altperaischen Keilinschriften*, von F. H. Weissbach und W. Bang, (1893), pp. 45-47.

<sup>17</sup> See my *Kadīm Iranīo* i.e. Ancient Iranians according to Herodotus and Strabo, p. 18.

<sup>18</sup> *Ibid*, p. 19.



Darius, who, when in Egypt, at one time, thought of erecting his own statue<sup>19</sup> opposite to that of an old Egyptian magnate, but he was dissuaded. The idea seems to have been created that the person, in whose honour a statue was erected, was thereby dignified.

*Būt-parastish*, a later Persian word for *Idol-worship*.—In later Persian, idol-worship is spoken of as *būt-parastish* wherein the word *būt* has come to mean an idol. This Persian word *būt* comes from the Avesta *būiti* (Ven. XIX, 1, 2, 43). In the Avesta, *būiti* is the name of a *div*. The Pahlavi form of the Avesta *būiti* is *būt*. We read in the Pahlavi *Bundehish* :

*Būt shāeda zak mūnash pavan Hindukān parastand. Avash vakhsh pavan zak butihā mahman chegūn bāt-i asp parastet*,<sup>20</sup> i.e. the demon *būt* is one who is worshipped among the Hindus. The increase (of its worship) consists in idols. For example they worship the idol of a horse.

This seems to be a reference to the idol-worship among the Buddhists. Among the Tibetan Buddhists, there is a horse-dragon called *Long-ma*.<sup>21</sup>

*Dislike for idols among Mahomedans, the successors of Iranians in the land of Irān*.—The dislike of Mahomedans for idols is well-known. They carried on, as it were, the tradition and the teaching in this matter, of the Zoroastrian people with whom they had come into close contact and whose land they soon occupied.

It seems to be strange that the Mahomedan religion which had its cradle in Arabia, where there prevailed some form of idol-worship,<sup>22</sup> should be iconoclastic. But, this seems to be the result of the influence—one of many such influences in the matter of religion—of Zoroastrianism upon Mahomedanism. The great Anushiravan (Noshirvān the Just, Chosroes I.) had a strong hold upon Southern Arabia. So he may have furthered the influence of the Jews and others against idolatry. The Prophet himself is said to have expressed his pleasure and pride for the fact that he was born in the times of a great king like Noshirvān the Just. So, a close observer as he was of men round about him and of their doings, he approved what he thought was good in Zoroastrianism

<sup>19</sup> Herodotus, Bk. II, 110.

<sup>20</sup> Chap. XXVIII, 34. Vide my *Bundehish*, pp. 138-39.

<sup>21</sup> Vide for his picture, Waddell's *Buddhism of Tibet or Lamaism*, pp. 410-411.

<sup>22</sup> According to Maqoudi (Chap. XLIII), at one time, there prevailed idolatry in Arabia. It was the Jewish religion that first began to repress it.

and embodied it in his new religion. Dislike of idolatry may be one of these things, which pre-eminently seems to have appealed to his cultured mind. He was emphatically against any kind of idolatry, even against any form that came nearer to it.

The Mahomedan view<sup>13</sup> against the use of idols is said to have been based on their belief that in idols or images made by men, life will enter on the day of Kîamat, i.e. on the Judgment-day. But those objects, though revived with life, will not possess human or spiritual privileges. That being the case, the life-bearing images and idols will curse their owners. That being the belief, it is said that when the wife of the Prophet, on one occasion, produced for prayers a carpet bearing some pictures on it, the Prophet was much displeased. Again, that being their belief, the Mahomedans at one time did not like the portraits of the kings on their coins. Latterly, in cases where there were portraits, the eyes of the portraits were made so large as to obscure the face of the person. The image of the face being thus imperceptible, the portraits on coins were tolerated to some extent. One can thus understand why certain Mahomedan kings, when they destroyed Hindu temples, and their idols, they destroyed the faces. Without faces the idols would be no idols.

### (2) *The case of the Scythians.*

The Scythians were a chip of an old Aryan stock. As said by Prof. Gutschmid, their deities "have also an Aryan complexion."<sup>14</sup> They also had their gods of the Heaven—the Sun—and the Sea and their goddesses of Earth and fecundity, like the ancient Indians and the Iranians. Prof. Gutschmid says of them that "in true Iranian fashion, the gods were adored without images, altars or temples."<sup>15</sup>

### (3) *The case of the ancient Germans.*

According to Cæsar, "They (the ancient Germans) reckon those alone in the number of gods, which are the objects of their perception and by whose attributes they are visibly benefited; as the Sun, the Moon and Vulcan."<sup>16</sup> These gods of ancient Germans then are same as the gods of the ancient Hindus,—Sûrya, Candra and Agni—and the same

<sup>13</sup> Lady Lawley, *Southern India*, p. 49.

<sup>14</sup> *Encyclopædia Britannica* (9th ed.), Vol. XXI, p. 576.

<sup>15</sup> *Ibid.*

<sup>16</sup> *De Bello Gallico*, VII, as quoted by Dr. Alkin, the translator of Tacitus, p. 25.



as the Yazatas of the ancient Iranians,—Hvarəxšaēta, Māgha and Ātar. Tacitus says that "they (the Germans) conceive it unworthy of the grandeur of celestial beings to confine their deities within walls, or to represent them under a human similitude: woods and groves are their temples."<sup>47</sup> What Tacitus says of the ancient Germans, is, as it were, a version of what Herodotus says, as quoted above, of the ancient Iranians. It shows that there was no idol-worship among the ancient Germans as there was none among the ancient Iranians.

We thus see that none of the other ancient people—the Iranians, the Germans and the Scythians—who were offshoots of an old Aryan stock, had idol-worship among them. So, there should be no idol-worship among the ancient Hindus also, an old offshoot whose Ṛṣis sang their songs of Nature in their Hymns of the Vedas.

*Arrian on places of worship in Pre-Buddhistic times.*

Arrian, referring to Megasthenes, says that there were about 118 Indian tribes who were "nomadic like those Scythians who did not till the soil, but roamed about in their wagons, as the seasons varied, from one part of Skythia to another, neither dwelling in towns nor worshipping in temples; . . . The Indians likewise had neither towns nor temples of the gods."<sup>48</sup> This is a picture of the very early Aryan immigrants into India.

*Idol-worship necessitates the building of Temples.*

There is one important thing which we must bear in mind. It is that when a people has idol-worship, it must have temples for locating the idols. Now, it seems that the very early Aryans whose picture we see in the early hymns of the Rig-Veda, were, to some extent, a people not settled in a centre. They were people who moved from place to place and who thus came into contact with Nature. So, they were not in a position to build temples which are the accompaniments of a long settled life in one locality.

*Idol-worship in India,—is it indigenous or imported?*

If there was no idol-worship in Vedic times, and if it appeared in later times, the question arises, whether it came later on from outside

<sup>47</sup> *Germania*, IX, translated by Alkin.

<sup>48</sup> *Ancient India* by McCrindle, (1877), p. 199.

or whether it grew up in India itself. There are some who say that it came from outside. Some say that *at least* a part of the Hindu iconography was the result of Semitic influence.<sup>29</sup> Some say that it came from Greece. It is believed that the Greeks of the Gandhāra School introduced idol-worship into India. Before the time of Aśoka, there was no idol-worship. The *pād*, i.e. the feet, of Buddha were first worshipped. Later on images of Buddha began to be made and the first image made had, as its model, an image of Apollo, the Greek Sun-god.<sup>30</sup>

But it seems that idol-worship, though it did not exist in very old Vedic times, originated in the country itself. Foreign influence may have affected the forms etc. of the idols from the point of view of art, but it did not originate idol-worship.

In India, from very ancient times, there was the tendency to idealism. Later on, the idealistic conceptions began to be developed into iconographic works. Art became the co-adjutor of religion. Temples, which were the best specimens of art, became in themselves educative sources. Music, as an art, began to educate by sound. Temples, images, paintings, as works of art, began to educate by sight. Idols began to be an expression of ideals.

*If indigenous, among whom did Idol-worship originate?*

If Idol-worship did not exist in early Vedic times, and if it was not imported but originated at one time in the country itself, among whom and when did it first originate?

Some say that it first originated among the Jainas. The Vedic books speak of sacrifices, among which there were also animal sacrifices.<sup>31</sup> The Jainas, who were opposed to killing animals, replaced this animal sacrifice by the images of their Tirthaṅkaras, so that the attention of their worshippers may be drawn to them in place of the animal sacrifices. The Brāhmaṇas then in rivalry introduced idols in their rituals. They replaced the idols of the Jaina Tirthaṅkaras, Mahāvīra

<sup>29</sup> *J.R.A.S.*, 1916, p. 130.

<sup>30</sup> *Journal of American Oriental Society*, May 1917.

<sup>31</sup> The Avesta also refers to animal sacrifices. In Yasna XI (*Haoma Yakt*, 4; *S.B.E.*, XXXI, p. 245), we read of some such sacrifice of an animal, a particular part of which was offered to Haoma. The use of milk and clarified butter (*goshido*) in the modern ritual has come down from old times as an improved form of this ancient custom.



and Pārasnāth, by those of their own Rāma and Kṛṣṇa. The Buddhists also had their idols. The Brāhmaṇas, in order to preserve the attachment of the people to their ritual, followed them also and introduced idol-worship.

*Origin of Idol-worship in Persia and Mongolia.*

Various reasons are ascribed to the origin of idol-worship in the world. We saw above how even idealism may lead to it through art, which is a coadjutor of religion. Well-nigh the same cause is attributed to the origin of idol-worship in Persia and Mongolia by later Persian writers.

It is strange that though the Avesta and the Pahlavi literature of ancient Iran speak against idol-worship, according to a later Persian writer, the author of the *Zīnat-ul-Tavārikh*, idol-worship originated in Iran in remote times, in the time of King Tehmurasp (the *Taxmanaurupa* of the Avesta), as the result of an extraordinary regard for the dead in the time of an epidemic. "The account of its origin appears very natural. A malignant disease had raged so long in Persia that men, distracted at losing many of their dearest friends and relations, desired to preserve the memory of them by busts and images which they kept in their houses as some consolation under their affliction. These images were transmitted to posterity by whom they were still more venerated; and in the course of time the memorials of tender regard were elevated into objects of worship."<sup>22</sup>

*A similar origin of Idol-worship among the Mongols.*

A similar cause seems to have introduced idol-worship among the Mongols. Malcolm quotes the *Travels of William de Rubruquis*, a monk who was sent, in A.D. 1253, by Louis IX of France (commonly called St. Louis) to the Court of Mangou Khan, the grand-son of Chengiz.<sup>23</sup> "The monk was told: 'We frame not these images to represent god; but when any rich man among us, or his son, or his wife, or any of his friends dieth, he causeth the image of the dead person to be made, and to be placed here; and we, in remembrance of him, do reverence thereunto . . . out of regard to their memories.'<sup>24</sup>

<sup>22</sup> Malcolm, *History of Persia*. Vol. I, pp. 9-10.

<sup>23</sup> *Ibid.*, p. 10.

<sup>24</sup> *Ibid.*, p. 10, note.

*Origin of Idolatry among the ancient Arabs.*

Perceval,<sup>35</sup> the modern historian of the Arabs, says that according to some authorities, the early Arabs were free from idolatry. According to others, it prevailed from early times and began with the spread of the Arabs from the Kābah. They worshipped at the Kābah, and when they began to disperse, they took with them a stone from the vicinity of the Kābah as a precious relic (*une relique précieuse*). They put up those stones in their houses wherever they be and went round it as they went round the Kābah.

*Displeasure against Idolatry carried too far.*

Modern critics in their expression of displeasure against idol-worship carry matters very far and treat as idolatry what really is not idolatry. We had an example of this kind recently. In 1916, during the course of the Great War, it was suggested that Crosses or Calvaries may be erected in England on waysides here and there in honour of those who were killed in the war. The Protestant Alliance thereupon protested against the suggestion, and wrote to the Premier that the suggestion may not be followed out. They suggested, in its stead, that the "better way" to show respect to the dead would be to put their names on brass tablets in, or on, public buildings. The *Athenæum* thereupon said that there was nothing like idolatry in this. It said: "This strikes us as yet another recrudescence of the old iconoclastic spirit, and it is curious to notice that, whether in the eighth or the seventeenth century, whether among Albigenses or English Protestants, it utters always the same peculiarly strident outcry—the burden of which is a horror of idolatry. We doubt whether idolatry—in the sense of definite religious worship offered to a graven image as if it were a divinity—is even possible to a Western European in the twentieth century. Even if it were so, the abuse of a good is not sufficient reason for abolishing its use. The trouble we have to meet in our day and country is not that people fail to practise their religion rightly, but that they tend to have no religion at all. To look for a moment at Christ upon His Cross, remembering as one does so those who have fallen in battle, striving to emulate His spirit of sacrifice, is at least to have a glimpse of them *sub specie aeternitatis*, as the old phrase has it. Less

<sup>35</sup> *Essai sur l'Histoire des Arabes*, I, p. 197.



than that will hardly satisfy, and we do not think that can be achieved by the brass tablet in a public building." <sup>35</sup>

*Idol-worship, if helpful to the illiterate, may be tolerated.*

Various reasons have been preached against idol-worship. One of them, as preached by the Old Testament prophets was that Jehovah or God was jealous and intolerant of such false Gods. But this is not a correct reason. To many worshippers, idol is a symbol. They do not worship God in the idol. Sir Oliver Lodge, one of the best scientists of this day, in his *Man and the Universe*, takes this very sensible view and says: "An idol, to ignorant and undeveloped people, is a symbol of something which they are really worshipping under a material form and embodiment: the sensuous presentation assists their infantile efforts towards abstract thought, as material sacraments help people in a higher stage of religious development. But some of these helps should be out-grown. An adult mathematician hardly needs a geometrical figure, crudely composed of fragments of chalk or smears of plumbago or ink, to help him to reason; and if he uses such a diagram, he is aware that he is not really attending to it, but is reasoning about ideal and unrealisable perfections; he has soared above the symbol, and is away among the cementing laws of the universe. If an image or a tree-trunk or other object helps a savage to meditate on some divine and intractable conception,—if it has been so used by thousands of his ancestors, and has acquired a halo of reverence through antiquity and by the accumulation of human emotion lavished upon it,—a missionary should think twice before he is rude to it, or abuses it or pulls it down. We do not rebuke a child for lavishing a wealth of nascent maternal affection on some grotesque black-Betty of a wooden rag-covered doll; we do not despise, we honour, a regiment content to be decimated so that it may save its flag,—which materially is almost a nonentity. And so, if we send missionaries, we should send competent men, who will gradually educate, by implanting useful arts and positive virtues; and we should tell these messengers, clearly, that negative and iconoclastic teaching may be very cruel. These things depend upon grade attained."

<sup>35</sup> *The Athenæum*, August 1916, No. 4608, p. 361

## A NOTE ON SANSKRIT COMPOUNDS.

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The power of making true compounds is taken as one of the distinguishing characteristics of the I.-E.\* languages. A true compound should be distinguished from mere juxtaposition. The Semitic languages show a type of "compound" which comes somewhat near the Sanskrit one, i.e. a compound where there is the juxtaposition of two words where one word "governs" the other, standing to it in relation of the genitive case. Such, for example, are the Hebrew "compounds" *Ben-Jamin* and *Beth-Shemesh*. But there is one important syntactical difference to be noted between the Hebrew "compound" and the Sanskrit one, namely the word-order. The corresponding Sanskrit would be *यमिनपुत्रः* and *शूर्यभवनम्* respectively, the "possessor" being put *first*, whereas in the Hebrew the "possessor" comes last. It may also be mentioned in passing that such "compounds" in Hebrew and the other Semitic languages are mostly descriptive proper names, and that these "compounds" are not used in the language as such.

As distinguished from these of the Semitic type are the true compounds of the I.-E. languages. The characteristic feature of a "true" compound is that the sense of the whole is not merely the "sum" of the senses of the two (or more) components, but is something different. The meaning of a true compound is the *resultant* of the syntactical relations existing between its components, and these relations are not merely those between the possessor and the thing possessed.

The compounds of the I.-E. preserved in the oldest type of the various languages are mostly of two members. In fact in the older literature very rarely shows compounds of even three members. We will chiefly deal with Sanskrit compounds. This restriction to two members is a special characteristic of the Vedic language, and the same is the characteristic feature of compounds in the Avesta. But in the Avesta the compounds are much looser in formation than in Sanskrit. In

\* I(ndo)-E(uropean).



Sanskrit, too, the compound began as mere juxtaposition of two words. We have relics of this in the so-called *aluk* compounds where the first member retains its ending, e.g., वनेचर, युधिष्ठिर, etc. The only way in which such *aluk* compounds can be distinguished from two words in juxtaposition is the accent: the compound has one accent, whereas two words in juxtaposition will have, of course, two accents.

The accentuation of compounds throws considerable light on their history. Every word should bear one accent; or to be more accurate *one idea* should have one accent. This in fact constitutes the main difference between two words in juxtaposition and a true compound. The compound represents one idea and hence though made up of several members it should bear only one accent. But there are some remarkable exceptions. The *devatā-dvandva*, as is well known, bears *two* accents. The reason is not far to seek, the *devatā-dvandva* implies *two* ideas, the two gods, and therefore it bears two accents. There is also the loose formation known as the *āmreḍita*,<sup>1</sup> where the word is repeated twice for the sake of emphasis but the two words bear only one accent between them, e.g., जुह्वेवां वरं वरम् (slay of them each best man), व्यंवयम् (our very selves), अङ्गदङ्गाङ्गोष्मेलोष्ठः पर्वणियर्वक्त्रि (from every limb, from every hair, in every joint). In a few cases, however, the two words bear two accents, where probably the feeling was lost that this formation was originally a loose type of compound.

The natural tendency in languages of every type is to progress from the synthetic to the analytic type. This is really a movement in the direction of simplification and clearness of expression, and it reflects the growth and development in the mental powers of a people. It has been very clearly seen in the case of languages which are spoken by peoples in a lower stage of civilization. Thus in the Malay-Polynesian family of languages we find that the Polynesian group is almost entirely analytic in structure, and these languages are spoken by the most advanced of the peoples in the Pacific Islands. So also among the American languages we find that the language of the Aztecs, the most civilized nation of ancient America, most closely approaches the analytic structure. Among the Semitic languages the same tendency is distinctly marked, especially in Hebrew, as also among the I.-E. languages. Practically every language of the I.-E. family is at the present day well

<sup>1</sup> Whitney, *Sanskrit Grammar*, § 1260.

advanced on the analytic stage and a few like Bengali, English and Persian are practically become "isolating" in their syntax.

All the ancient languages of the I.-E. family were allowed to grow unhampered in the natural manner. In the case of Sanskrit—the literary dialect of ancient Indian—there was a special check. This was the great grammarian Pāṇini. In all languages the grammarian has occupied the position of one who points out what the structure of that language is. He merely analyses the language; and Pāṇini, too, called his work an analysis (*vyākaraṇa*).<sup>2</sup> But so great was his achievement, and so thorough and perfect was his analysis of the Sanskrit tongue, that soon after his time his grammar was taken to be not a mere statement of what existed in the language in his days, but it became an authority as to what the language *should be* for all time to come. Added to this was of course the fact that Sanskrit embodied the sacred literature of the Vedas. This two-fold reason invested Pāṇini, with an inviolable sanctity; he was elevated to the rank of a *Ṛṣi*, and a Hindu would sooner dare to alter the reading of the Vedas than think of disobeying any rule of Pāṇini's Grammar. Pāṇini was certainly fully worthy of all the honour paid to him, for his has been the most perfect analysis (*vyākaraṇa*) ever produced for any language in the world. But the result of all the honour paid to him has been that Sanskrit was as it were confined within the limits of the several thousand *sūtras* of Pāṇini. This proved fatal to the subsequent growth of the language. Sanskrit began to die, in other words it gradually ceased to be used as a vernacular dialect. A dialect used by the masses needs must be flexible and unfettered by any rules. After the time of the great Pāṇini all subsequent growth of Sanskrit as a *spoken language* was completely arrested, and gradually Sanskrit ceased to be spoken by the people at large: it "died." It still possessed vitality enough to carry it on for some centuries after the date of Pāṇini, during which his reputation, too, had time to expand. The earlier dramatists, up to the days of Kālidāsa, use a language which seems quite natural, if not entirely a spoken idiom. We feel when we read, for example, the works of Kālidāsa that the author has had Sanskrit for his mother tongue, it flows so naturally and in such an uninterrupted stream from his pen. We feel that he *thought* in Sanskrit. We cannot quite make this assertion for the later authors of the

<sup>2</sup> From the root *kr*, with *si* and *ṣ*, "to separate into parts," "to analyse."



"Classical Age," for people like Bhavabhūti and Magha, or even for Bhartṛhari. With these later writers the language is distinctly artificial and laboured, and surely no human being can ever think in such a complex and such an artificial language.

When Sanskrit ceased to be the spoken vernacular (to be more accurate, *one* of the vernaculars) of India, it did not cease to be cultivated by the learned. In fact it is even today the language of the learned, and as such it has profoundly influenced the history of all the vernaculars of the land. The vernaculars were, however, unfettered by any grammar and so they continued to grow and many of them in their turn produced literatures, thus taking the place (of course within very limited areas) which had originally belonged to Sanskrit. These vernaculars, the Prakrits,<sup>3</sup> developed along the natural lines of all languages, i.e. from the synthetic to the analytic structure. The modern vernaculars of India, which have developed out of the Prakrits, have continued further along this line practically unchecked, except for the alternating periods of "Classicism" which have marked the history of them all.<sup>4</sup>

But, as we saw above, Sanskrit continued to be cultivated by the learned all over India and though unable to grow towards the analytical structure as a whole, there still remained one direction in which it could do so, and that too without in the least infringing upon the rules laid down by Pāṇini. And this was in the compounds. Pāṇini had fully analysed the compounds as they existed in his days and he did not lay down any limit to the number of words that a compound may contain. The one characteristic of the compound was that it enabled one to dispense with the *pratyayas* or endings, which formed such a marked feature of Sanskrit (in the synthetic stage), and of which there was such a bewildering store. In other words every compound was an attempt at the analytic construction. When Sanskrit was a living, growing language the compound was not intended to be used extensively for this purpose, for its primary function seems to have been the formation of a fresh idea by combining two or more words. But later

<sup>3</sup> In this term Pali is also included.

<sup>4</sup> Every vernacular literature of India shows alternating periods of "Classicism" and what might be termed "Romanticism." During the former Sanskrit grammar and phraseology rules all the writings produced, during the latter the colloquial is in the ascendant.

on this primary function was almost entirely forgotten, and in the hands of the later Sanskrit writers the compound became the means by which they could avoid the complexities of the synthetic Sanskrit grammar. No doubt the influence of the Prakrits and later on of the modern vernaculars with their ever-growing analytic structure helped greatly in the increasingly apparent tendency to use longer and more complex compounds. For we must remember that the learned men, even though they used Sanskrit very largely in their daily lives, did use the spoken dialects at home, and at any rate heard them all the day from the people surrounding them. As time went on there appeared greater and greater divergence between the learned Sanskrit and the home dialects, and it is remarkable that the size of Sanskrit compounds too increases in proportion to this divergence throughout the Classical period of Sanskrit literature.

The long unwieldy compounds of Classical Sanskrit are, therefore, merely a result of the general tendency of the Indian languages towards analytic structure. These compounds are the wonder and terror of all young students, but looked at from this point of view they are merely attempts to compose Sanskrit sentences in the "isolating" manner. And looking at the general tendencies of linguistic growth at that period in India this is not at all surprising. Luckily there is no rule in Pāṇini which could have prevented this natural tendency from blossoming forth in this wondrous manner. These compounds indicate the direction along which Sanskrit might have developed had the *Aṣṭādhyāyī* of Pāṇini not been invested with its almost religious sanction. Only, in that case, we would have written the words separately and not as the terrible, long "alphabetical processions"<sup>1</sup> which formed the greatest stumbling blocks during the student days of most of us.

We see a somewhat similar tendency in those of the I.-E. languages which have retained the synthetic structure to a greater or lesser extent to the present day. This is very clearly seen in the case of modern German. As compared with the other languages of the Teutonic branch its structure still retains a great deal of the older synthetic apparatus. Hence it has developed the power of compound building to a very remarkable extent. The German compounds are quite comparable to the Sanskrit ones, and serve much the same

<sup>1</sup> Mark Twain, *A Tramp Abroad*. He has used this fine phrase to describe German compounds.



purpose in the economy of the language. In contrast to this English shows very few compounds, for the simple reason that there is no need for them in that language, as its structure is such as does not need these "syntactical compounds." The few compounds we find in English are of the nature of the true original compounds of the Indo-European languages.

## PALI, PRAKRIT AND SANSKRIT IN BUDDHIST LITERATURE.

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Opinions of modern scholars differ as to the place of Pali in Buddhist literature. According to Mr. G. R. Nariman, "Pali is the hieratic language of the Buddhists of Ceylon, Siam and Burma, who observe a prosaic and more ancient form of Buddhism."<sup>1</sup> Dr. Winternitz, who does not express his views so bluntly as Mr. Nariman, holds that "the language of the Tripitaka is scarcely the same as that of the canon of the third century B.C. The latter could only be the Māgadhi, the dialect of the province of Magadha, modern Behar. It was the home-tongue of the Buddha, who doubtless first preached in this idiom. Likewise the monks who fixed the canon in Pāṭaliputra, the capital of Magadha, employed the Māgadhi idiom. Traces of this Māgadhi canon can still be perceived in our Pali corpus. But Pali, the ecclesiastical language of the Buddhists of Ceylon, Siam and Burma, is designated by the latter themselves as Magadhī, although it essentially differs from the latter which is otherwise known to us from inscriptions, literary works, and grammars. At any rate it corresponds equally little with any other dialect known to us. Pali is just a language of literature which has been exclusively employed as such only by the Buddhists, and has sprung like every literary language more or less from an admixture of several dialects. Obviously such a literary tongue, although it represents a kind of compromise between diverse vernaculars, is ultimately derived from one definite dialect. And this the Māgadhi can very well be, so that the tradition which makes Pali and Māgadhi synonymous is not to be accepted literally, but at the same time it rests on a historical basis . . . . . The literary language, Pali . . . . ., developed only gradually and was probably fixed when it was reduced to writing in Ceylon under Vattagamini."<sup>2</sup> The veteran scholars

<sup>1</sup> *Literary History of Sanskrit Buddhism*, p. 1.

<sup>2</sup> Winternitz's views on the Pali canon, translated from the German by G. K. Nariman, *ibid.*, pp. 213-214.



of Buddhist Sanskrit literature such as Dr. Rājendralāla Mitra, M. Sylvain Lévi, Dr. Windisch, M. de la Vallée Poussin have disputed with strong reasons on their side the Theravāda or orthodox tradition that the Pāli canon preserves the original words of the Buddha. No decisive result of this controversy has yet been obtained; on the other hand, the traditional belief that the Pāli canon preserves the words of the Buddha has been shaken. We have no definite statement on the point even from such distinguished authorities on Pāli literature as Professors Rhys Davids and Oldenberg, although the former has conclusively proved that the Pāli canonical books are "North-Indian, not Singhalese in origin,"<sup>3</sup> and the latter has rightly claimed that "the Pāli replica which is naturally not immaculately correct must however be adjudged as eminently good." This controversy has become all the more absorbing by the recent discovery of numerous manuscript fragments in Khotan and other parts of Eastern Turkestan. The most ancient and important literary document that has come down to us is a Kharoṣṭhī manuscript of the *Dhammapada*, first edited in 1897 by M. Émile Senart in the *Journal Asiatique*. The object of this paper is to enquire whether this document throws any new light on the position of Pāli in Indian as well as in Buddhist literature.

The text of the manuscript is undoubtedly a recension of the *Dhammapada* and the language is a Prakrit dialect having a close kinship in orthography and phonetics with the dialects of the Shah-bazgarhī and Manshira recensions of Aśoka's Rock Edicts, which are also written in the Kharoṣṭhī script. The later manuscript fragments found in Khotan, Turfan and other parts of Eastern Turkestan are Buddhist-Sanskrit and Sanskrit texts mostly belonging to the Sarvāstī-vāda sect.<sup>4</sup> These are all written in the Gupta variety of the Brāhmī script. And what distinguishes these from the Kharoṣṭhī manuscript of the *Dhammapada* is that side by side with the texts we have translations in local scripts and local dialects. The finds at Turfan which are important to us are the fragments of a manuscript of the *Udānavarga*, which, in the opinion of Pischel, is a Sanskrit recension of the *Dhammapada*.<sup>5</sup> A complete edition of these fragments is still a desideratum,

<sup>3</sup> *Buddhist India*, p. 174.

<sup>4</sup> See *Manuscript Remains of Buddhist Literature found in Eastern Turkestan*, edited by Hearnle.

<sup>5</sup> *Die Turfan Recensionen des Dhammapada*.

but the specimen that we have of the text in Pischel's edition is enough to show that it is a recension of the original of the Tibetan version, translated into English by Rockhill.<sup>6</sup> There is, according to Rockhill, also a Chinese translation of the same text, the *Chuk-yau-king* or *Nidānasūtra*, which agrees generally with the Tibetan.<sup>7</sup> Both Beal and Rockhill tell us that the Chinese and the Tibetan versions equally attribute the authorship of the *Udānavarga* to Dharmatrāta, and the former records that he was the uncle of Vasumitra, the distinguished leader of the Sarvāstivādins in the time of Kaniṣka.

It appears, therefore, that there are two land-marks of Buddhist literature in the two recensions of the *Dhammapada*, viz., (1) a Prakrit text, of which a Kharoṣṭhī manuscript was discovered near Khotan, and (2) a text in Classical Sanskrit, of which a manuscript in a Gupta variety of Brāhmī was found in Turfan. In addition to these we have three, more strictly, two, other recensions of the *Dhammapada*, viz., (1) a Pali recension, of which the manuscripts have been preserved in Ceylon, Siam and Burma, (2) a recension in Mixed Sanskrit, of which a whole chapter, viz., the *Sahasavarga*, has been quoted in the *Mahāvastu*<sup>8</sup>, besides sundry other verses from the same recension, and (3) the original of the Chinese translation, the *Fa-kheu-king*, which agrees, as Beal has shown, with the Pali so far as the title and arrangement of chapters are concerned, differing from it and other recensions in the number of verses, but at the same time containing a strange admixture of matters in different recensions,—a feature which makes it difficult at once to ascertain the nature of the original. Thus, in all we get four well-defined land-marks, which may be arranged provisionally in the following order :

- (1) The Pali Recension,
- (2) The Prakrit,
- (3) The Mixed Sanskrit,
- (4) The Sanskrit.

Of these No. 1 has been incorporated in the Pali or Theravāda canon; No. 3 has been expressly quoted in the Midland Recension of the *Mahāvastu* and singled out therein as the first book of the

<sup>6</sup> *The Udānavarga*.

<sup>7</sup> Rockhill's *Udānavarga*, Intro., p. x. The point has, however, been disputed in our *Prakrit Dhammapada*, which has been published by the Calcutta University.

<sup>8</sup> Cf. *Dharmapadaru sahasavargah—Mahāvastu* (ed. Senart), III, p. 434.



*Vinaya-Piṭaka* belonging to the Lokottaravādins, the dissenters from the Mahāsaṅghikas<sup>1</sup>; and No. 4 may be said to be a work of the Sarvāstivādins on the ground that it is ascribed to Dharmatrāta, a name which, be it noted, can alternate with "Dharmarakkhita." As regards No. 2, we are not in a position to associate it with any particular sect. But considering that the text has been found in the Gandhara regions (which, as a linguistic area, can be said to include the Indian colonies of Khotan<sup>10</sup>) and that all the other older texts found in Eastern Turkestan belong to Sarvāstivāda (including the Dharmagupta and other off-shoots), we may be justified in ascribing the Prakrit text to the same sect.

The difficulty is great regarding the chronology of the *Dhammapada* text, and in the present circumstances it can be partly obviated from the dates of the Chinese and Tibetan translations.

There are altogether four Chinese versions of the *Dhammapada* which are as follows: (1) the *Fa-kheu-king*, of which the original is ascribed to a Dharmatrāta<sup>11</sup> and tentatively identified by Beal with the Pali *Dhammapada*, and said to have been carried over from India in A.D. 223, (2) the *Fa-kheu-pi-u*, which consists of the text of *Fa-kheu-king* and some illustrative fables and is dated A.D. 265-313, (3) the *Chu-yau-king*, which, according to Rockhill, shows a close agreement with the Tibetan *Udānavarga* and is dated A.D. 410, (4) the fourth version, which remains un-named, is dated A.D. 800 or 900. We learn from the translators' preface to the *Fa-kheu-pi-u* that they were acquainted with three *Dhammapada* texts, one consisting of 900 verses, another of 700 and another of 500, and that the text most popular in their time was the one with 700 *gāthās*. The text with 500 verses is no other than the original of the *Fa-kheu-king* carried to China in A.D. 223. The Tibetan version of the *Udānavarga* consisting of 989 verses was made by Vidyāprabhākara in A.D. 817-842. In the absence of detailed information it is not easy to establish any relationship between the originals of the Tibetan version and the fourth Chinese version, although their dates run close to each other.

<sup>1</sup> Cf. *Mahāvastu*, I, p. 2: "āryamahāsaṅghikānāṃ lokottaravādināṃ madhyadeśikānāṃ pāṭhena vinayapitakasya Mahāvastu vādi."

<sup>10</sup> *Literary History of Sanskrit Buddhism*, p. 238.

<sup>11</sup> There is another Chinese version of a *Dhammapada*, of which we have no other information from Chinese scholars than that its author was Dharmatrāta.

Now, relying upon Rockhill's authority as to the general agreement of the Tibetan with the third Chinese version (A.D. 410), we might perhaps assume that the original of these two versions is no other than the text with 900 verses known in the third century A.D. to the authors of the *Fa-kheu-pi-u*. Seeing that the *Udānavarga* found in Turfan agrees so closely with the Tibetan version, we venture to say that the Sanskrit recension may be identified with the *Dhammapada* of 900 verses. But there are 989 verses in the Tibetan version. The difficulty is how to harmonize this difference in number. We can, however, partly reduce the number of verses in the Tibetan by the fact that in two instances a verse which is counted as one in the Pali *Dhammapada* has been counted as two in the Tibetan (e.g., Ch. III, 12-13 and Ch. XXXIII, 82-83) by omitting six repetitions noticed by Rockhill. There are, besides, a number of mechanical multiplications of verses without any justification, which have a marked tendency to swell the volume without bringing out any new idea (e.g., Ch. XXXII, 58-63, 65-69). But how far this process of reduction can proceed it is difficult to say. At any rate we may be sure that, of the Sanskrit *Dharmapada* text, there were more redactions<sup>11</sup> than one, made at different times with slight variations in regard to the succession of chapters and the number of verses. The question of these redactions and their differences cannot be finally settled until the Indian originals are all discovered. In this state of uncertainty, the utmost we can do is to attempt to fix a chronology of the four *Dhammapada* texts which we find preserved, in part or in entirety, in the original, by a comparative study of their language and contents.

If we examine the arrangement of chapters in these texts, we shall find that—

- (1) The Pali *Dhammapada* consists of 26 chapters and 423 verses, the succession of the chapters being as follows: *Yamaka* (20 verses), *Appamāda* (12), *Citta* (11), *Puppha* (16), *Bāla* (16), *Paṇḍita* (14), *Arahanta* (10), *Sahasaa* (16), *Pāpa* (13), *Daṇḍa* (17), *Jarā* (11), *Attā* (10), *Loka* (12), *Buddha* (18), *Sukha* (12), *Piya* (12), *Kodha* (14), *Mala* (21), *Dhammattha* (17), *Magga* (17), *Pakiṇṇaka* (16), *Niraya*

<sup>11</sup> This presumption is borne out by Prof. Pischel's comparison of the number of verses and chapters of the Sanskrit *Dharmopada* and its Tibetan translation—see his *Turfan Recension*, p. 973.



- (14). *Nāga* (14), *Taṇhā* (26), *Bhikkhu* (23) and *Brāhmaṇa* (41).
- (2) The Prakrit text, as found in fragments, contains the following chapters<sup>13</sup>: *Maga* (30), *Apramāda* (25), *Cita* (5 only survive), *Puṣa* (15), *Sahasra* (17), *Panita* (10), *Bala* (8 only survive), *Jara* (25), *Suha* (20 only survive), *Taṣa* (4 only survive), *Bhikhu* (40) and *Bramana* (50).
- (3) The Mixed Sanskrit in *Mahāvastu* quotations contains: *Sahasra* (24) and *Bhikṣu* (15 only survive).
- (4) The Sanskrit contains 33 chapters in the following order: *Jarā* (41), *Kāma* (20), \**Tṛṣṇā* (20)<sup>14</sup>, \**Apramāda* (35), *Priya* (27)<sup>15</sup>, \**Śīla* (20), \**"Virtuous Conduct"* (12), *Vācā* (15), \**Karmā* (19), \**Śraddhā* (16), \**Śramaṇa* (16), \**Mārga* (20), \**Satkāra* (17), \**"Hatred"* (12), \**Smṛti* (28), *Prakīrṇaka* (24)<sup>16</sup>, \**Water* (12), \**Puṣpa* (26)<sup>17</sup>, \**"The Horse"* (16), *Krodha* (22)<sup>18</sup>, \**Tathāgata* (15), \**"The Hearer"* (19), \**Ātmā* (21), \**Sahasra* (34), \**Bāla* (25), \**Nirvāṇa* (33), \**"Sight"* (37), \**Pāpa* (41), *Yuga* (57)<sup>19</sup>, *Sukha* (51 or 52)<sup>20</sup>, *Citta*, (60)<sup>21</sup>, \**Bhikṣu* (77), \**Brāhmaṇa* (91).

The chapters common to the above four texts, taking the Tibetan version to represent its Sanskrit original, are two, viz. the *Sahasra-vaga* and the *Bhikkhuvagga*. But we had better leave the *Bhikkhuvagga* out of account, because the chapter, as found in the Mixed Sanskrit text, is incomplete. Comparing, then, the number of verses under the *Sahasra* group in the four texts, we get the following:—

Pali	..	16 verses
Prakrit	..	17 "
Mixed Sanskrit		24 "
Sanskrit	..	34 "

<sup>13</sup> The chapters are un-named in the extant Kharoṣṭhī manuscript. The names have been supplied by us.

<sup>14</sup> The asterisk ( \* ) denotes that the chapter occurs in the Tibetan translation and is missing from the MS. fragments of the Sanskrit text.

<sup>15</sup> The Tibetan translation has 28.

<sup>16</sup> The Tibetan has 23.

<sup>17</sup> The Tibetan has 27 including a repetition.

<sup>18</sup> The Tibetan has 21.

<sup>19</sup> The Tibetan has 59 including four repetitions.

<sup>20</sup> The Tibetan has 53.

<sup>21</sup> The Tibetan has 64 including a repetition.

The table shows that the number of verses go on increasing in the order in which the texts are mentioned.

Again, if we compare the number of verses in the chapters which are common to three texts—Pali, Prakrit and Sanskrit,—the same will be the result in almost all cases, as will be evident from the following table:

Chapters.	Pali.	Prakrit.	Sanskrit.
<i>Appamāda-vagga</i> ..	II. 12	II. 25 <sup>22</sup>	IV. 35
<i>Pupphavagga</i> ..	IV. 16	IV. 15	XVIII. 26
<i>Bālavagga</i> ..	V. 16	VII. 8 (surviving)	XXV. 25
<i>Jarāvagga</i> ..	XI. 11	VIII. 25	I. 41
<i>Sukhavagga</i> ..	XV. 12	IX. 20 (surviving) <sup>23</sup>	XXX. 51 or 52
<i>Bhikkhuvagga</i> ..	XXV. 23	XI. 40	XXXII. 77
<i>Brāhmanavagga</i> ..	XXVI. 41	XII. 50	XXXIII. 91

Looking into this table and the previous one, it becomes quite clear that the Prakrit text stands closest to the Pali in point of number of verses and arrangement of chapters. Further, there is, as appears from the wide divergence of the number of verses, a link missing between Prakrit and Sanskrit, and the first table suggests that the needed link can be supplied by Mixed Sanskrit. Taking the first table as providing a standard ratio of the verse-numbers in the four recensions and the total number 423 of Pali verses as the minimum, the Prakrit, the Mixed Sanskrit and Sanskrit may be expected to contain roughly 449, 635 and 899 verses respectively. Now, if we remember the Chinese translators' information about three *Dhammapada* texts, severally containing 500, 700 and 900 verses, then the results just arrived at would approximately tally with them, that is to say, the Prakrit text would very nearly equate with the original of the *Fa-kheu-king*, the Mixed Sanskrit with the text of 700, and the Sanskrit with that of 900 verses.

Now, if we look into Beal's table<sup>24</sup> of the chapters and the

<sup>22</sup> The numbering of the chapter is according to the arrangement followed in our edition of the *Prakrit Dhammapada*, which is in the Press. A few chapters are missing from the existing fragments, which makes it difficult to arrange it as it was in the original. The same holds good of the numbering of the remaining Prakrit chapters.

<sup>23</sup> But the chapter seems to be complete.

<sup>24</sup> Beal, *Dhammapada* (1902), p. 14.



original of the *Fa-kheu-king*, we cannot fail to notice that it was a text somewhat different from the Prakrit and that it stood nearer the Pali. For convenience' sake, we had better tabulate the results of the comparison :

Pali.	Original of the <i>Fa-kheu-king</i> .	Prakrit.
I. 20	I. 22	....
II. 12	II. 20	II. 25
III. 11	III. 12	III. 5 (surviving)
IV. 16	IV. 17	IV. 15
V. 16	V. 21	VII. 8 (surviving)
VI. 14	VI. 17	VI. 10
VII. 10	VII. 10	....
VIII. 16	VIII. 16	V. 17
IX. 13	IX. 22	....
X. 17	X. 14	....
XI. 11	XI. 14	VIII. 25
XII. 10	XII. 14	....
XIII. 12	XIII. 14	....
XIV. 18	XIV. 21	....
XV. 12	XV. 14	IX. 20 (surviving)
XVI. 12	XVI. 12	....
XVII. 14	XVII. 26	....
XVIII. 21	XVIII. 19	....
XIX. 17	XIX. 17	....
XX. 17	XX. 28	I. 30
XXI. 16	XXI. 14	....
XXII. 14	XXII. 16	....
XXIII. 14	XXIII. 18	....
XXIV. 26	XXIV. 32	X. 6 (surviving)
XV. 23	XV. 32	XI. 40
XVI. 41	XVI. 40	XII. 50
Total No. of verses : 423	502	275 (surviving)

Let us now proceed to enquire if these results are also borne out by other evidences. First, the date of the *Fa-kheu-king* is given as 221 A.D., that is to say, its original must necessarily be dated earlier, and if Dharmatrāta or "Dharmarakkhita", the putative

author, be an uncle of Vasumitra, a contemporary of Kaniṣka, the original should be placed in the first century B.C., as Beal is inclined to think. We know that the documents in Kharoṣṭhī from the Gandhara regions date from King Aśoka (or, from the 3rd cent. B.C. to 3rd cent. A.D.)<sup>21</sup> The date, therefore, of the Kharoṣṭhī manuscript of the *Dhammapada* falls within this period. The manuscript has been found in the part of Khotan which, according to a tradition in the *Divyāvadāna*, was colonised by the exiles from Taxila who were banished by King Aśoka on account of the blinding of his son Kunāla.<sup>22</sup> That this tradition has an historical basis is borne out by the very dialect of the Prakrit text, which in orthography and phonetics has so close a resemblance with the dialects of Aśoka's Rock Edicts at Shahbazgarhi and Mansehra. That the dialects of these Rock Edicts belong to the Gandhara regions and to no other, is evident from several recensions of the Rock and Pillar Edicts, which are invariably written in dialects adapted to the local varieties of speech. For instance, if we follow the inscriptions from Kalsi to Dhanli and Jaugada, i.e., from modern Dehra Dun to the Orissa and Ganjam districts, we cannot fail to notice that the dialects gradually change, as we proceed to the south-east, to Māgadhī, and a general linguistic affinity is noticeable in the inscriptions found in Northern and Southern quarters of India which lie outside the Gandhara region (considered as a linguistic area), bounded on the south-east by Dehra Dun, on the south by Kathiawar and extending beyond the Himalayas through a north-western route as far as Khotan. The prominent features of orthography which provide a common linguistic bond to the dialects of the Prakrit *Dhammapada* and Aśoka's inscriptions of Shahbazgarhi and Mansehra are the absence of long vowels and the use of three sibilants ś, ṣ and s, and certain conjunct consonants, e.g. *rd*, *rv*, *tm* and so forth, and some characteristic phonetic changes, such as *dhamatrakehi* for *dharmatarkaiḥ*, *druraḥa* for *dūrakṣyam*, answering to *Dhrama* for *Dharma*, *Priyadraśi* for *Priyadarśi* of Shahbazgarhi and Mansehra. And the decisive trace of Iranian influence upon the dialect of the Prakrit *Dhammapada* as well as on the Girnar or Kathiawar recensions of Aśoka's Rock Edicts is the substitution of *p* for *v*, e.g., *viṣpasi* (Prakrit *Dhammapada*) standing for Sk. *viśvaset*. But this is not to deny

<sup>21</sup> Narinon, *Literary History of Sanskrit Buddhism*.

<sup>22</sup> See *Kunāla-Avadāna*.



in *toto* all vestige of the Magadhī element in the dialect of the Prakrit text, and no less in the dialects of Shahbazgarhi and Mansehra edicts. The case of the latter can be explained by the fact that the mandate was issued by the Emperor himself from Pāṭaliputra, the capital of Magadha. In one respect the dialect of the Prakrit text differs from the dialects of Shahbazgarhi and Mansehra edicts, viz., that while the latter consistently use the same forms of expression, the former uses variants; cf. *survi*, *savi* for Sk. *sarve*, Pali *sabbe*; *savuto*, *savuto* for Sk. *saṃvṛtaḥ* and Pali *saṃvuto*. The inference is that the compiler of the Prakrit text could not be a native of the Gandhara region but surely had much to do with Magadha or some other part of the Buddhist Midland where the dialects were consummated in two such literary languages as Aṛḍhamāgadhi and Pali. All this lends support to the assumption that the Prakrit text was a Gandhara recension of the *Dhammapada* compiled in a dialect intelligible to the locality.

Let us next proceed to enquire whether the compiler had any model before him. That there was some sort of model before the compiler there can be no doubt. A comparison of the Prakrit verses with their Pali counterparts would disclose that the verses in the Pali are loosely grouped, irrespective of their real bearing on the main theme which the chapters purport to suggest. For instance, the verse—

“*aciram va'ayaṃ kāyo paṭhaviṃ adhisessati  
chuddho apetaṃvīṇāno nīrattham va kaṭīgarām*”—

has been grouped under the *Cittavagga*, evidently with no justification but merely on account of an occurrence in it of the word *viññāna*, which is a synonym of *citta*, mind. The Prakrit counterpart of the verse, embodying as it does a pessimistic reflection on decay and decrepitude, has rightly been grouped under the *Jarāvarga*, the chapter on Decay,—an arrangement which is also to be met with in the *Udānavarga*. In such scientific and logical arrangement of verses, the Prakrit text is conspicuous to a nicety, and it shows a decisive improvement upon a compilation like the Pali text where sense has in numerous instances been sacrificed to sound. Looking into the verses dealing with *jarā*, for instance, we find that the Prakrit has brought together not only all the relevant verses lying promiscuously scattered throughout the Pali text under the different *vaggas*, but also similar verses, as much as could be available, from other

*Nikāya* texts, mostly from the *Saṃyutta*, the *Sallāsutta* of the *Sutta-nīpāta*, the *Majjhima*, the *Ayoghara-jātaka* (No. 510), the *Dasaratha-jātaka* and the *Mugapakkha-jātaka* (illustrated in the bas-relief on the railing of the Bharhut Stupa). Moreover, verses, of which the counterpart are not to be found in the Pali *Dhammapada*, can be traced to two chapters, one dealing like the Pali with *jarā*, and the other, an additional chapter, dealing with Impermanency, both being comprised into one chapter of the *Udānavarga*. The *jarā* verses are found in the opening chapters of the *Udānavarga* and the Chinese *Fa-kheu-king*, while, as we have noticed, the opening chapters of the Pali and the original of the *Fa-kheu-king* do not deal with "Decay" (but with "Mind" or the Will-factor in Faith), which, however, is relegated to a later chapter—i.e., Chapter XI. Now, the opening chapter of the Prakrit text differs from those in the others in that it emphasises the importance of the Buddhist Path. It differs also from both the Pali text and the original of the *Fa-kheu-king* in that it brings into clearer relief the optimistic views of Happiness by juxtaposing its *Suhavaga* to its *Jaravaga*, which contains pessimistic reflections on Decay, and the verses are so arranged as to ultimately lead up to the idea of Happiness.

We have dealt with particular chapters of the three texts, and we should like to see what results the examination of particular verses may yield.

Let us consider the following set of verses :

1. *yān' imāni apatthāni alūpūn' eva sārade*  
*kāpotakāni aṭṭhīni tāni disvāna kā rati.*

(Pali *Dhammapada*, *Jarāvagga*.)

2. (a) *(yanimani) avathani a(lav)u . . . . .*  
*(saghavana)ni śiṣani tani diṣṭani ka rati.*  
(b) *yanimani prabhaguni vichitani diṣodiṣa*  
*kavotaka. aṭhīni tani diṣṭani ka rati.*

(Prakrit *Dhammapada*, *Jaravaga*.)

3. (a) "Old and feeble, with exhausted powers—what good can follow anxious thought.  
(b) When old, like autumn-leaves, decayed and without covering, life ebbed out and dissolution at hand, little good repentance then!"

(*Fa-kheu-pi-u*, "Old Age"—Beal's translation.)



Cf. 4. (a) *yānimāṇy apaviddhāni vikshiptāni diṣo daṣa |*  
*kapotavarṇāṇy asṭhīni tāni dṛiṣṭveha kā ratih ||*

(b) *imāni gāṇy upasthānāni alāburiva serabhe |*  
*saṅkhavarṇāni śirshāṇi tāni dṛiṣṭveha kā ratih ||*

(*Divyāvadāna*, p. 561.)

It is clear that in place of one verse in the Pali *Dhammapada* we have two verses in each of the Prakrit and the original of the *Fa-kheu-pi-u*. It is also to be noticed that the Prakrit has driven two lines in between the two lines of the Pali, making four lines altogether. The order in Prakrit is not followed in the *Divyāvadāna*, but inverted: but the arrangement in the latter is on a par with that in the original of the *Fa-kheu-pi-u*, as appears from Beal's translation of it quoted above (No. 3). We cannot determine the order of verses in the original of the *Fa-kheu-king* from the order of verses in their later Avadāna form in the *Fa-kheu-pi-u*, considering that Beal's translation of the latter does not indicate that this commentarial text has faithfully preserved all the verses in the original of the former. It will be safe to say that whatever the original of the *Fa-kheu-king*, the *Divyāvadāna* verses are quotations from an older Avadāna text similar to some original of the *Fa-kheu-pi-u*. Now, the Pali verse cannot be traced in any other canonical text. The only source of this particular verse that we can hit upon is a certain section of the *Satipatthāna* discourse and a Buddhist version of the atheistic doctrine of Ajitakeśakambala, both forming stock passages which can be regarded, after Prof. Rhys Davids, as the pre-Nikāya materials of the Buddhist canon.<sup>77</sup> We meet with the expression "kāpotakāni atthini" in Ajita's passage.<sup>78</sup> But the source of the reflections of the entire verse are to be found in the *Satipatthāna* section, which gives a vivid description of the process of decomposition of a dead body in a charnel field.<sup>79</sup> And the same is the source of the expressions as well as reflections of the two verses, whether from the Prakrit or from the *Divyāvadāna*. Compare, for instance, the expressions *diṣāvidiṣā vikkhittāni* (of the earlier prose discourse) versified as *vichitani diṣodiṣa* in the Prakrit, and as *vikṣiptāni diṣo daṣa* in the *Divyāvadāna*; similarly, *saṅkhavarṇāṇi* versified as *saghavanani śiṣani* in the Prakrit and *saṅkhavarṇāni*

<sup>77</sup> *Buddhist India*, p. 188.

<sup>78</sup> *Dīgha*, I, p. 55.

<sup>79</sup> *Majjh.*, I, p. 58; also, *Dīgha*.

*śīrṣāṇi* in the *Divyāvadāna*. Though the earliest source of these verses in the Prakrit can be traced in prose to the *Satipaṭṭhāna*, we cannot account for the poetic mould and the simile contained therein unless the model of the Pali verse be brought to intervene. But even then the direct source of Prakrit verses would not be fully determined; for, there are very many dialectical forms in the Prakrit transliteration which have a tinge of Mixed Sanskrit. We are led to the same conclusion by the verse quotation from the *Divyāvadāna*, which is seemingly derived from an older Avadāna text, referred to above as the original of the *Fa-kheu-pi-u*. But, at the same time we cannot hold that the Prakrit had drawn upon this Avadāna original, because the order of the Prakrit verses, betraying the process of their growth from one verse to two by the thrusting of two lines into it, has been inverted in the arrangement found in the *Divyāvadāna* quotation. Failing to obtain in the Avadāna original the much-needed order for the Prakrit, we cannot but fix our attention upon the original of the *Fa-kheu-king*, presupposed by the former; and we believe that the *Fa-kheu-king*, when it is translated, may verify this hypothesis.

Again, if we examine (from the Prakrit *Dhammapāḍa*) the set of four verses<sup>30</sup> which immediately follow the one just considered, we notice that their counterparts are not to be found in the Pali *Dhammapāḍa*, though a counterpart of the 4th verse can be traced in the *Theragāthā*, v. 32:

*ajaram jīramānena tappamānena nibbutim  
nimmissam paramam santiṃ yogakkhemam anuttaram.*

With regard to the construction of the first three verses, we are reminded of the first line of a Samyutta verse—

*imīnā putikāyena bhindanena prabhaṅgunā  
aṭṭiyāmi hariyāmi kāmataṇhā samūhatā—*

<sup>30</sup> (a) *imīna putikāyena aturena pabbhaṅgū  
niccaṭṭharījīnena jaradhamena s(ayasu)  
(nīme)dha parama śodhi yokachemu anutara.*

(b) *imīna putikāyena viśravatena .....  
niccaṭṭharījīnena .....  
(nīme)dha parama śodhi yokachemu anutara.*

(c) *imīna putikāyena viśravatena putina  
niccaṭṭharījīnena jaradha .....  
(nīme)dha parama śodhi yokachemu anutara.*

(d) *ayara jīyamanena dajhamanena nicrutī  
nimedha parama śodhi yokachemu anutara.*



of which the first line seems to be the basis of the first lines of the three Prakrit verses. With regard to the third line, common to all the three Prakrit verses, we are reminded of the second line of the *Theragāthā* verse quoted above. The second and third lines being common, the difference between the three Prakrit verses hinges on their first lines, which slightly vary from each other but seem on the whole manipulations on a common model, which is to be found in the *Saṃyutta* verse. The third line of the first three Prakrit verses seems to be a later addition; the three verses appear to be variations of one model verse, of which an idea can be had from a parallel in the additional section (Sec. 1) of the *Fa-khen-pi-u*, which reads in Beal's translation as follows :

"What use is the body when it lies rotting beside the flowings of the Ganges? It is but the prison-house of disease, and of the pains of old age and death. To delight in pleasure, and to be greedy after self-indulgence is but to increase the load of sin, forgetting the great change that must come, and the inconstancy of human life."

Verse 37 in the Tibetan version of the *Udānavarga*, Ch. I, tallies exactly with the *Saṃyutta* verse quoted above. All these make us think that the four Prakrit verses had grown out of the permutation and combination, so to say, of three verses which must read in Pali :

1. *iminā pūṭikāyena bhindanena pabhaṅgunā*  
*aṭṭiyāmi hariyāmi kāmataṇhā samūhatā.*
2. *iminā pūṭikāyena āturena pabhaṅgunā*  
*niccasubhavijānena jarādhammena saṃvāso.*
3. *ajaram jiramānena tappamānena nibbutim*  
*nimissam paramam santim yogakkhemam anuttaram.*

Again, if we care to trace these ideas to their first source, we come face to face with the same *Satipatthāna* section which moralises on the decaying process of a dead body in a charnel-field. And this source is reached through an intermediate stage represented by such poems as the *Vijayasutta* incorporated in the *Suttanipāta* and the psalms of *Sumedhā* and the like in the *Thera-theri-gāthā*. The variants such as *āturena* in the place of *bhindanena*, *ḍajhamanena* in the place of *tappamānena*, *parama sodhi* in the place of *paramam śāntim* suggest the existence of Mixed Sanskrit counterparts of the Pali *gāthās*. These facts disclose the growth of the Pali canonical texts side by side with a Mixed Sanskrit stream. It will not be out of place here to point out that the above-mentioned section of the *Satipatthāna* discourse

can in its turn be further traced to a cruder stage as represented by a passage in the *Maitrāyaṇī Upaniṣad* (L 3).<sup>51</sup> Now, coming to the chapter on *Apramāda*, in the Prakrit text, we meet with a set of five concluding verses (of which no counterparts can be traced in the Pali canon) which are made up clearly by thrusting eight lines into one original, of which the Pali counterpart, traceable to the *Dhammapada*, *Theragāthā* and other Nikāya texts, reads :

*appamāde pamajjeyya mā kāmaratisanthavaṃ*

*appamatto hi jhāyanto pappoti vipulaṃ (or paramaṃ) sukhaṃ.*

It is evident that the intervening eight lines of the Prakrit text consists of set Buddhist expressions which can be traced to the *Appamāda* verses of the Pali *Dhammapada* and similar other *gāthās* in other Nikāya texts. The Prakrit lines<sup>52</sup> which answer to the two lines of the Pali *gāthā* also contain a few dialectical forms and variants which cannot be explained without presupposing a direct source in Mixed Sanskrit, and here, too, we think that this source is the original of the *Fa-kheu-king*. We need not multiply instances. The net outcome of our dissertation is that the Prakrit presupposes a *Dhammapada* text in Mixed Sanskrit which stands, in point of date, contents, arrangement of chapters and number of verses, very close to the Pali, and that that text can be connected historically with the undiscovered original of the *Fa-kheu-king*. The facts disclosed by our investigation may be briefly stated thus :

There is a number of verses in every *Dhammapada* text which cannot be traced to the Pali canon. There are numerous instances where the verses have been multiplied quite mechanically by changing one or two words or by the permutation and combination of certain set expressions, and it is generally found that the number of these verses is the least in Pali and the most in Sanskrit. There are, besides, many special verses in the texts other than the Pali *Dhammapada* which can be traced, in part or in entirety, to the Nikāyas and, particularly to the Jātakas mentioned on the railing of the Bharhut Stupa and to the Avadānas which are post-Aśokan compositions. Of the extant *Dhammapada* texts, one belongs to the Pali or *Theravāda*

<sup>51</sup> See the edition of the Nirṇayasāgara Press.

<sup>52</sup> The corresponding Prakrit reads :

*apramadē promodā mā gamī ratisaṅghaṃ*

*apramato hi jhāyatu pranotī paramu sukhu.*



canon, one has been preserved partly in quotations of the Midland recension of the *Mahāvastu* (the first portion of the *Lokottaravāda Vinaya*), and the remaining ones appear to belong all to the Sarvāstivādins including the Vaibhāṣikas, their later off-shoot. The Gandhara recension of the *Dhammapada* is the only ancient Buddhist text in Prakrit, i.e., in the local dialect, raised to the status of a literary language, and it must be assigned to a post-Aśokan but pre-Gupta date. Examining the *Dhammapada* literature of the Sarvāstivāda sect, the fact stands out that a Mixed Sanskrit, deviating at a certain point from the Pali, passed through different stages and culminated in Classical or pure Sanskrit in the latest recensions of the *Dhammapada*. The *Lokottaravāda* recension supplies a link in the chain.

To conclude, the Pali *Dhammapada* and its Sarvāstivāda counterpart have a history of their own, which can be traced in the gradual evolution of two series of Buddhist canonical texts, particularly the five Nikāyas or Āgamas as referred to in the *Divyāvadāna*. By "Sarvāstivādins" the historian understands a number of Buddhist sects which are all said to have seceded directly from the Orthodox. We know of no other sects who have preserved the five Nikāyas. The *Abhidhamma Piṭaka* of the *Theravāda* canon exists only in Pali. There are five recensions of the *Vinaya Piṭaka* belonging strictly to three sects, viz., the Theravādins, the Sarvāstivādins and the Mahāsaṅghikas. These texts have many points in common and were written, as may be judged from the Pali edition and the manuscript fragments found in Eastern Turkestan, in slightly different dialects. The same fact is brought home to us by the study of certain common verses in the Pali *Suttanipāta* (belonging to the Theravādins), the *Lalitavistara* and the *Divyāvadāna* (belonging to the Sarvāstivādins), and the *Mahāvastu* (which is claimed by the Mahāsaṅghikas). These common verses have for their theme the legendary life of the Buddha and cannot be dated within a century of Buddha's death: they can reasonably be assigned to a pre-Aśokan period, the period covered by the rise of the early Buddhist sects. The contributions of schismatics to the growth of the Buddhist canon have yet to be determined. But it can safely be presumed that the sects have drawn upon each other. The rehearsals of the sacred texts in the three Orthodox Councils—convened, according to tradition, at intervals of a century more or less—imply three recastings

of the materials which accumulated during the life-time of the Buddha, and we cannot but endorse the view that the canon fixed at one Council differed in contents from the one fixed at an earlier Council. But it will be certainly wrong to presume that the old texts were completely destroyed or transformed. So far as the history of the Pali canon—the most complete and ancient of all—is concerned, the utmost we can say is that with each new redaction new materials were incorporated or new texts or compilations were recognised as canonical, but not that any conscious change had been made in regard to language. It may be shown, by instances (such as the *Padhānasutta*, the *Ratanasutta*, the *Uragasutta*—all incorporated in the *Suttanipāta*—that Pali expressions were modelled on originals in Mixed Sanskrit. The same can be noticed in the case of the *Dhammapada* verses. But it is no argument to say that Pali language as a whole is younger than Mixed Sanskrit, of which so many different types of dialects are still preserved in the Buddhist Sanskrit texts belonging to Buddhist sects other than the Theravādins. By “Pali” is meant the language in which the Theravāda canon has been preserved and was rehearsed when several redactions of it were made. There is absolutely no evidence that the Theravādins had adopted a different idiom than that of the Pali canon, now preserved to us by the *Bhikkhus* of Ceylon, Siam and Burma. Nor can it be borne out by the evidence, either of inscriptions or of tradition or by the internal evidence of the canon itself, that the Singhalese *Bhikkhus*, whose mother-tongue was quite different from Pali, had the genius or courage of inventing a new language at the Vaṭṭagāmini Council in which the canon was committed to writing. Proceeding from the canon—fixed once for all at this Council—back to the three earlier redactions in the Councils held in Magadha, we perceive a many-sided growth of Buddhist thought and of Buddhist literature. At a certain point we are confronted with a divergence in ideas, theories, expressions and so forth among the Buddhists, and this, as traditions unanimously support, coincides with the first schism dividing the Buddhist brotherhood into two strong rival parties, viz., the Theravādin or the Orthodox and the Mahāsaṅghika or the Democratic. This schism was followed by many other schisms and expressed itself in so many different ways, bringing about violent changes in matters of language and literature of the Buddhists. The processes of the growth of the different dialects and different texts among the



different Buddhist schismatics have been graphically described in a few verses of the *Dipavamsa*.<sup>33</sup>

We must remember that behind the rise of the schismatics there is a history of not less than a century and a half, covering the long forty-five years of the ministry of the Buddha and the formation of the

<sup>33</sup> Chap. V, 31-50 :—

*Mahāsanghikā bhikkhū vilomaṇ akāṁsu sūsanāṇ,  
bhinditrā mūlasangahamā aññāṇ akāṁsu saṅgahamā,  
aññattha saṅgahitāṇ suttāṇ aññattha akāṁsu te,  
atthamā dhammā ca bhinditrā ye nikāyesu pañcasu,  
pariyāyadesitā cāpi atha nīppariyāyadesitāṇ  
nītatthā c' eva negyattāṇ ajānātēna bhikkhavo  
aññāṇ sandhāya bhūnitā aññatthāṇ thapayīṇsu te,  
byañjanacchāyāya te bhikkhū bahū atthāṇ vināsayuṇ,  
chaḍḍetvā ekadesamā ca suttāṇ vinayā ca gombhīraṇ  
paṭirūpaṇ suttavinayāṇ taṇ ca aññāṇ karīṇsu te,  
parivāraṇ atthuddhāraṇ abhidhammapakarāṇ  
paṭisambhitaṇ ca niddesaṇ ekadesamā ca jātāṇ  
etukāṇ vīsañjeteṇa aññāṇi akāṁsu te,  
nāmaṇ līgaṇ parikkhāraṇ ākappakaraṇāni ca  
pakatibhāvaṇ vijahetvā taṇ ca aññāṇ akāṁsu te,  
pubbhuṅgamā bhīnnaśūlā Mahāsanghikā,  
tesā ca anukāreṇa bhīnnaśūlā bahū aññ,  
tato aparakūlaṇ hi tasmāṇ bhedo ajāyatha :  
Gokulikā Ekobhohārā duriḍhā bhijjītha bhikkhavo,  
Gokulikānaṇ deo bheda aparakūlaṇ hi jāyatha :  
Bakusutakā ca Paññatti duriḍhā bhijjītha bhikkhavo,  
Cetiya ca punaśūlā Mahāsanghikā,  
pañca vūḍā ime sabbe Mahāsanghikā,  
atthāṇ dhammā ca bhinditrā ekadesamā ca saṅgahamā  
gaṇthā ca ekadesamā chaḍḍetvā aññāṇ akāṁsu te,  
nāmaṇ līgaṇ parikkhāraṇ ākappakaraṇāni ca  
pakatibhāvaṇ vijahetvā taṇ ca aññāṇ akāṁsu te,  
vissuddhatheravādaṇ hi puna bhedo ajāyatha :  
Mahīmāsakā Vajjīputtakā duriḍhā bhijjītha bhikkhavo,  
Vajjīputtakavādaṇ hi catudhā bhedo ajāyatha :  
Dhammuttarikā Bhaddayānikā Chandagīrikā ca Sammitī  
Mahīmāsakānaṇ deo bheda aparakūlaṇ hi jāyatha,  
Sabbatthavūḍā Dhammaguttā duriḍhā bhijjītha bhikkhavo,  
Sabbatthavūḍā Kassapikā Kassapikā Saṅkantiā,  
Suttavūḍā tato aññā anupubbena bhijjītha,  
ime ekādasā vūḍā padhīnā theravāda  
atthāṇ dhammā ca bhinditrā ekadesamā ca saṅgahamā  
gaṇthā ca ekadesamā chaḍḍetvā akāṁsu te,  
nāmaṇ līgaṇ parikkhāraṇ ākappakaraṇāni ca  
pakatibhāvaṇ vijahetvā taṇ ca aññāṇ akāṁsu te.*

schools of Rehearsers—the *Bhāṇakas*. The texts accumulated during this period must have had a language of their own, which cannot be what is called “Māgadhī” by the Singhalese of the 8th cent. A.D. We mean that the language of these texts was neither identical with the local dialect of Magadha or of Kośala, nor a mere combination of several dialects of the Buddhist Midland. On the other hand, it was a highly artificial language, quite peculiar to a powerful religious community, of which the component elements can be found on analysis to consist of several dialectical forms, Sanskrit words and—what is most important—a rich coining of innumerable new words and technical expressions unprecedented in the history of Indian literature. To understand the nature of this new literary idiom one must, in the first instance, fix one’s attention upon the pre-Nikāya materials comprising many commentarial fragments such as the tract on *Śīla* incorporated in the first thirteen *suttas* of the *Dīgha Nikāya*, the *Satipatthāna*, the *Saccavi-bhaṅga* discourses of the *Majjhima*. It matters little in what language the Buddha himself or his disciples preached. The growth of the first literary medium of the Buddhists cannot be intelligible without its important factor, the language of these commentarial fragments, which had their origin in the literary efforts of Buddha’s disciples in the different centres of the Midland to digest and interpret Buddha’s discourses and reduce them into a systematic order.





## LAND-SALE DOCUMENTS OF ANCIENT BENGAL.

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Within the last three-quarters of a century epigraphic records of various nature belonging to the different periods of Indian History have been discovered and explained. According to their subject-matter, especially in consideration of the motive that prompted the authors of these epigraphs, they may be classified into two heads, spiritual and temporal. It must be kept in mind, however, that incidentally we obtain from some of the records of the first division many items of historical materials that belong strictly to the domain of the second and *vice versa*. In the present contribution we have to deal with some ten documents which, roughly speaking, fall under the second category, but are of a very unique character and form. These are two sets of four and six copper-plate records about thirteen to fifteen hundred years old. Some plates of the first set, discovered about a quarter of a century ago, were not published before 1910.<sup>1</sup> One in the second set, though published in 1909,<sup>2</sup> could not be properly explained before the discovery in 1915 of the five sister plates,<sup>3</sup> the work of decipherment of which rendered it necessary for the writer not only to revise the reading<sup>4</sup> of the former (lately contributed to the *Epigraphia Indica*) but also to study with care and scrutiny all the four records of the first set. The first set was found in the district of Faridpur in East Bengal and with the exception of Plate D which is now preserved in the Dacca Museum, it is the property of the Asiatic Society of Bengal, Calcutta. Plate No. 1 of the second set comes from the Nattore sub-division of the Rajshahi District and the remaining five from the district of Dinajpur in North Bengal, and they are all preserved in the Museum of the Varendra Research Society, Rajshahi. A hot controversy<sup>5</sup> regarding the genuineness of the four Faridpur grants

<sup>1</sup> *Indian Antiquary*, 1910.

<sup>2</sup> *JASB.*, 1909.

<sup>3</sup> *Epigraphia Indica*, Vol. XV, Part III.

<sup>4</sup> *Sāhitya*, Bengali Magazine of Calcutta, 1323 B.S.

<sup>5</sup> *JASB.*, 1914.



was for a long time going on between Mr. F. E. Pargiter and Mr. R. D. Banerji of the Archaeological Department till just five months before the five Damodarpur grants of the Gupta period belonging to the second set were discovered. These latter plates have and must have now set at rest that controversy, making it quite evident that the view held by the late Dr. Bloch and Mr. Banerji that the four Faridpur grants were spurious is untenable and that Mr. Pargiter was quite right in holding the view that they were genuine. It is mainly on account of the peculiar nature and the subject-matter of them in which they differed wholly from the majority of copper-plate grants already discovered that Mr. Banerji declared them to be "ancient forgeries." But it may now be said with some degree of definiteness that it is for that very reason that they and the six other grants of the second set are so very important in the inscriptional literature of India. It cannot be said, however, that we have yet discovered every kind of inscribed transaction that was current 1500 years ago.

Records of ordinary royal donations from the greater portion of the inscribed deeds of ancient India. But the documents which form the subject-matter of this paper were not like these ordinary grants executed for the purpose of making gifts to Brāhmaṇas or dedicating land to gods; in other words, they are not like the common *Brahmadeya* or *Devottara* records. They form a peculiar type of sale-deeds recording the state-confirmation of the sale of land transacted between Government or Government and the village and district authorities on the one hand, and the purchasers on the other, whether the latter be officials or private individuals, who buy land at the rate prevalent in different localities. They remind us at once of the definition<sup>6</sup> of "a deed of purchase" given in the law-book of Brhaspati, regarded by Professor Jolly as having flourished in the 6th or 7th century A.D., which runs as follows: "When a person having purchased a house, field or other (property) causes a document to be executed containing an exact statement of the proper price paid for it, it is called a deed of purchase."<sup>7</sup> Almost all these East and North Bengal records are of this description. Such purchases of land were generally made in order to make a free donation thereof to temples, individual Brāhmaṇas, or Brahmanic settlements. Hence these documents may more properly be called combined deeds of purchase and gift. It is very probable that these documents were first

<sup>6</sup> *Brhaspati*, VIII, 7, *SBE.*, Vol. XXXIII, p. 305.      <sup>7</sup> *Ib.*, VIII, 6, *op. cit.* p. 305.

drawn up in the Government office and then copied on copper and afterwards issued to persons concerned, and as such they are like registered title-deeds or certificates with the Government seal attached to them, as is clear in some plates whereon the seals are preserved. It may be hoped that such land-sale documents or other varieties of them will hereafter be discovered in other parts of India also. But although we are not aware of the discovery of transactions exactly of a similar nature in any other part of India, a very clear instance of an actual land-sale is mentioned in a Buddhist cave inscription<sup>1</sup> in Western India belonging to the first half of the second century A.D. In it we find that Uṣavadāta, son of Dīnika, and son-in-law of the Kṣahanāta king, Kṣatrapa Nahapāna, is described as making a gift of a field (*kṣetram*) purchased from a Brāhmaṇa at a price (*mulena*) of 4000 Kārṣāpaṇa coins, from which food is to be procured for all monks (*bhikkusagha*) dwelling in his cave. References to land-sale are not wanting also in the old literature of India, such as the Arthaśāstra, Dharmasūtras and Dharmaśāstras. In the *Arthaśāstra* of Kauṭilya we have a separate chapter<sup>2</sup> on the sale of holdings of all kinds, fields, gardens, lakes, etc., called *Vāstu-vikraya*, wherefrom we learn that such a sale must take place in the presence of kinsmen and neighbours and that the proposed *vāstu* must be sold to the highest bidder who has to pay a toll to the State on the value offered for the sale.

From a comparative study of the two sets of sale-deeds referred to above, we propose first to convey an idea of their peculiar nature and form and then to discuss, so far as it is possible, the procedure of land-alienation transactions prevailing during the 5th, 6th and 7th centuries in India, especially in Bengal, without however dealing with the other very important materials for the political history of the period that can be gathered from them. The form of these documents—a

<sup>1</sup> Nasik Buddhist Cave Inscription, No. 10 (*Epi. Ind.*, Vol. VIII, p. 78). The passage here runs thus (11, 4-5): *data cānena kṣetram brāhmaṇasa Vārūhīputrasa Aśvibhūtiśa hahe kīṇtā mulena kārṣāpaṇasaḥareṇi catuṣi 4000 ya Sapitasatka*. M. Senart took the passage to mean that the Brāhmaṇa Aśvibhūti was made a representative of his father when the latter's field was sold to Uṣavadāta. But it may also be suggested that the field which belonged to Aśvibhūti's father who himself sold it to Uṣavadāta for the specified price, may have been placed (*data*) in the hands of Aśvibhūti who was probably made a trustee to look after the management of the same for the maintenance of the congregation of monks from all quarters.

<sup>2</sup> *Arthaśāstra* of Kauṭilya (second edition, Mysore, 1919), Adhikaraṇa VI, Chapter 1X, p. 168 ff.



typical specimen of which will shortly follow—has, roughly speaking, six different sections in it.

The first section contains a petition of the applicant who has to address the local government and sometimes also the village and district authorities, mentioning the supreme rulers of the country, his viceroy in the province and their subordinates in the district. In some cases (as in the North Bengal plates) this section contains also the date in year, month and day. The second section declares the object for which the applicant wants to purchase land and refers to the prevailing local custom of buying arable or waste land on payment of price (in current coins, gold *dināras* in these cases) at a particular rate. The third section contains the report of the record-keeper on the application submitted after due reference to his archives and his subsequent approval of the proposed sale. The fourth section embodies the actual state-permission for selling the land on receipt of the proper price and severing it from other plots of land by proper boundary-marks on survey made according to a particular standard of measurement in the presence of the village and district elders and other important village officers and private persons. The fifth section has reference to the gift of the purchased land made by the applicant-purchaser or, on his behalf, by the selling party, to a grantee or grantees on certain conditions. The sixth and last section mentions the merit and demerit respectively of protecting and confiscating such land-grants ending with quotations of the useful imprecatory verses. This section may also contain the date (as in the case of the East Bengal plates). The seal of the local government is also attached to them perhaps as a mark of their having been duly registered.

1. Form of land-sale documents in North Bengal during the 5th and 6th centuries A.D.

SEAL.

—*Koṣivarṣādhiṣṭhānādhikaraṇasya.*

1. *Saṁvat . . . māse . . . dine . . . Parama-daivata-parama-bhaṭṭāraka-mahārājādhirāja-śrī-(Amuke) prthivī-patau, tatpāda-parigṛhīte (Amuka)-bhuktau uparika-mahārāja-śrī-(Amuke), (Amuka)-viṣaye ca tanniyuktake viṣaya-patau śrī-(Amukē) . . . saṁvyavaharati, adhikaraṇam (Amuka-Amuka)-purōgam (Amukena) vijñāpitam ||*

II. *Iha viṣaye samudaya-bāhy āprahata-khila-kṣetrāṇām tri-dīnārikya-kulyavāpa-vikrayo'nucṛittah* | *Icehāmy aham . . . (ityādikaṁ) karttuṁ kārāyitūṁ vā, tad arhatha yathā-kṛaya-maryyādāyā matto dīnārān upasaṁgrhya upradā-dharmeṇa nīrī-dharmeṇa vā dātum iti* ||

III. *Etad vijñāpyam upalabhya pustapāla-(Amukēna Amukair vā) avadhṛtaṁ, 'yuktam anena vijñāpitam asty ayaṁ vikrayamaryyadā-prasaṅgas tad dīyatām asmai'* ||

IV. *Pustapāla-(Amukasya Amukānām va) avadhāraṇayā etasmāt (vijñāpakāt) dīnārān upasaṁgrhya etāvat-samkhyakāḥ(°kāḥ va) kulyavā-paḥ(°pāḥ vā) aṣṭaka-ṇavaka-nalābhyam apaviñcchya upradā-dharmeṇa dattaḥ(-tāḥ va).*

V. *Anenāpi vijñāpakena (vijñāpyamanēna vā) Amuka-kāryyārthaṁ Amukāya (Amuka-devāya vā) dattaḥ (°tāḥ, °taṁ vā).*

VI. *Uttarakālaṁ samēyavahāribhir deva-bhakti ānumantavyaṁ uktaṁ ca Vyāsena (athavā, api ca bhūmi-sambaddhāḥ ślōkāḥ) ityādī.*

2. Form of land-sale documents in East Bengal, during the 8th and 7th centuries A.D.

SEAL.

—Vārakamaṇḍalaviṣayādhipikarāṇasya.

I. *Mahārājādhirāja-śrī-(Amuke), . . . tat-prasāda-labdhāspadasya (Amuka-śthāne) mahārāja-mahāpratihāra-uparika-(Amukasya) adhyā-sana-kale, (Amuka-viṣaye) tad-viniyuktaka-viṣayapati-(Amukasya) samēyavaharataḥ, (amukena) sādaram abhigamya jyeṣṭha-kāyastha-(Amuka)-pramukhaṁ adhikaraṇaṁ viṣaya-mahattarāḥ (Amukāḥ) anye ca pradhāna vyavahāriṇaś ca viṣaya-mahattara-(Amuka)-purogāḥ prakṛtayaś ca vijñaptāḥ* ||

II. *Icehāmy aham bhavatām prasādāt (sakāśāt vā) arghyeṇa bhavadbhyah kṣetrakhaṇḍaṁ kr̥tvā (Amukāya) pratipādayitūṁ, tad arhatha matto mūlyam gr̥h̥tvā viṣaye vibhajya dātum iti* ||

III. *Etad abhyarthanam adhikṛtya pustapāla-(Amukena) avadhṛtam astiḥa viṣaye prāk-samudra-maryyadā caturdīnārikya-kulyavāpena kṣetrāṇi vikriyamānakān iti* ||

IV. *Pustapāla-(Amukasya) avadhāraṇayā avadhṛtya asmābhiḥ (Amukāt) dīnārān ādāya pratita-dharmmaśila-(Amuka)-hasṭaṣṭaka-ṇavakamālena apaviñcchya (Amukāya) kṣetra-kulyavāpaḥ (°pāḥ vā) tāmrappaṭṭa-dharmmeṇa vikritaḥ (°tāḥ vā) ||*



V. *Anenāpi kr̥tvā (Amukāya) putra-pautra-krameṇa vidhinā tāmrapastikṛtya catuḥ-sīmā-līṅga-nirdiṣṭaṁ kr̥tvā tat pratipatitaṁ | Iti sīmā-līṅgāni cātra . . .*

VI. *Āgāmi-sāmantā-rājais ca . . . . . bhūmi-dānaṁ sutarām pratipālaniyam iti || Bhavanti cātra dharmma-sāstra-ślōkāḥ . . . . . Saṁvat . . . . . māse . . . . . dīne . . . . .*

In illustration of the above specimen forms, I now give a summary of the contents of all the ten documents in their chronological order, so far as it has been possible for me to ascertain it. I shall refer to the North Bengal plates as Nos. 1 to 6, and the East Bengal ones as Nos. A to D.

No. 1.—Dhānāidaha (mutilated) copper-plate inscription of the time of the Gupta Emperor Kumāragupta I., dated Gupta Era 113 (A.D. 432-33).

A person (probably an *āyuktaka*, a royal officer) approached the chief village householders (*kuṭumbins*), the village elders (*mahattaras*) and the *aṣṭakulādhikaraṇas* of the villages and also perhaps the local government of the district (*viṣaya*) and expressed his desire for purchasing one *kulyavāpa* of cultivated land (*kṣētra*) on payment of price at the usual rate (*anuvṛtta-maryyādā*) prevalent in the district (*viṣaya*) of Khādā-(tā ?)pāra. It seems from the use of the word *nivīdharma-kṣayena* that the intending purchaser wanted to buy land by destroying the condition of non-transferability of it, that is, to buy it with the future right of alienation. However, his prayer was granted after the record-keeper had confirmed (*avasthitaṁ*) the sale, and land was severed for him by proper measurement (*aṣṭaka-navaka-nalābhyām apaviṇchya*) and duly transferred to him. He again made a gift of the purchased plot to a Sāmavedin Brāhmaṇa named Varāhasvāmin.

No. 2.—Dāmodarpur copper-plate inscription of the time of the same monarch (as in No. 1), dated G.E. 124 (A.D. 443-44).

A Brāhmaṇa, named Karpaṭika, applied before the local authorities of the capital-town (*adhīsthāna*) of the district (*viṣaya*) of Kōṭivarṣa in the province (*bhukti*) of Puṇḍravardhana for a transfer to him, according to *nivīdharma*, i.e., with no right of alienation, of one *kulyavāpa* of unsettled (*apṛada*), untilled (*aprahata*, land not then under the plough) *khila-kṣetra* for convenient performance of his *agnihotra* rites on payment of price at the usual rate of three *dīnāras* for each *kulyavāpa* (*tri-dīnārikya-kulyavāpena*). His prayer was granted by the local

administration<sup>10</sup> and land measuring one *kulyavāpa* of a particular site was ordered to be given to him for continuous use by himself and his descendants on receipt of the actual price, after, of course, the record-keepers (*pustapālas*) had determined the application and the sale as proper.

No. 3.—Dāmodarpur copper-plate inscription of the time of the same monarch (as in No. 1), dated G.E. 129 (A.D. 448–49).

A person (whose name is undecipherable) approached the same authorities as in No. 2, and applied for the transfer of some land to him on receipt of price at the above-mentioned rate for the maintenance of his five daily sacrifices (*pañca-mahāyajñas*). It seems doubtful whether this applicant wanted the land on the nullification or continuation of the condition of non-transferability—the word *apradākṣaya* admitting of an interpretation applicable both ways. However, his prayer was granted and a plot of land measuring five *drōṇas* was made over to him on price received after the determination of the record-keepers (*pustapālas*).

No. 4.—Dāmodarpur copper-plate inscription of the time of the Gupta Emperor, Budhagupta, date and year lost.

The *grāmika* (village headman) of the village Caṇḍagrāma, named Nābhaka, approached the provincial government of Puṇḍravardhana *Bhukti* with a prayer for purchase of revenue-free (*samudaya-bāhya*, i.e., beyond the pale of government revenue) non-settled (*apraṭa*) waste land (*khila-kṣetra*) for the purpose of settling (*prativāsayitum*) some Brāhmaṇas therein. The *mahattaras*, *aṣṭakulādhipikarānas*, the *grāmikas*, the *kuṭumbins* (householders) of Palāśavṛndaka (perhaps, the head-quarters of the Provincial Governor, *Uparika-mahārāja*, Brahmadatta) informed the chief householders—the Brāhmaṇas and the Āryyas of Caṇḍagrāma—about the application of Nābhaka for purchase of land on payment of price in accordance with the custom of sale prevailing in the different

<sup>10</sup> It may be noted here that *Kumārāmātya* Vetravarman, the district-officer (*viśaya-pati*) of Koṭivarṇa, who was appointed by the provincial governor of Puṇḍravardhana *Bhukti* named *uparika* Citātadatta, himself placed there under the favours of the Imperial Ruler (*Prthivi-pati-paramadāimata-paramabhaṭṭāraka-mahārājddhirāja*) Kumāragupta, carried on the administration (*saśreyavaharati*) of the town with the help of a Board or Council consisting of the representatives of the four following interests of those days, viz., the *Nagarāṇḍreṭhins* (mercantile communities), the *Sārthavāhas* (guilds of traders dealing also with foreign countries), the *Kulikas* (the artisans) and the *Āyasthas* (writers, very likely the Government office-assistants).



villages (*grāmānukrama-vikrayamaryyādayā*). His prayer was granted and land measuring one *kulyavāpa* was severed by the customary *nalas* (*aṣṭaka-navaka-nalābhyām upaviñchya*) under the inspection of the *mahattaras*, the *adhikaraṇa* and the chief householders and given to Nāgadeva, a Brāhmaṇa, on behalf of the applicant, *grāmika* Nābhaka, who paid two *dīnāras* (*Nābhaka-hastād dīnāra-dvayam upagṛhya*) as the price. The record-keeper (*pustapāla*), Patradāsa, had to determine that the application was proper and that such a customary rate was prevalent in that locality (*yuktam anena viñhūpitam asty ayaṁ vikraya-maryyūdā-prasaṅgaḥ*).

No. 5.—Dāmodarpur copper-plate inscription of the time of the same monarch (as in No. 4), date and year lost.

Rbhupāla, the *nagaraśreṣṭhīn* (a member of the Board of Council of the town administration) approached the local government of the capital-town (*adhīsthāna*) of the district of Koṭivarṣa in the province of Puṇḍravardhana governed by *Uparika-mahārāja* Jayadatta and applied for transfer to him on sale of some *kulyavāpas* of field-land with building site (*vāstunā saha*) on receipt of price at the usual rate (*yathākraya-maryyādayā*). The purpose of this purchase was the erection of two temples and two store-houses to be dedicated to the two gods, Kokāmukhasvāmin and Śvetavarāhasvāmin, to whom, on a former occasion he had already made a gift of eleven *kulyavāpas* of *kṣetra* land, four to the first and seven to the second god as *apradas* (inalienable endowments) in village Doṅḡagrāma in a place called Himavacchikhara. His application was sanctioned after the record-keepers (*pustapālas*) had approved of the application and corroborated the statement of the applicant about his previous gift of eleven *kulyavāpas* to the two gods, and land was then sold to him at the prevalent rate of three *dīnāras* for each *kulyavāpa* (*anuvṛtta-tri-dīnārikya-kulyavāpa-vikraya-maryyādā*). This plate has a seal with legend most indistinct, which seems to be similar to the one attached to plate No. 6 below, with the legend *Koṭivarṣādhiṣṭhānādīkaraṇasya*, i.e., the seal of the court of the capital of Koṭivarṣa.

No. 6.—Dāmodarpur copper-plate inscription of the time of Gupta Emperor Bhānu(?)-gupta, dated G.E. 214 (A.D. 533-34).

Amṛtadeva, a nobleman (*kulaputra*) hailing from Ayodhyā, approached the local government in the district-town of Koṭivarṣa of which Svayambhūdeva was the *Viśayapati* under the provincial govern-

ment of Puṇḍravardhana *Bhukti*, during the reign of Imperial Ruler, (*Paramadaivata-parama-bhaṭṭāraka-mahārājādhirāja*) Bhānu(?)-gupta, and prayed that he might be granted by means of a copper-plate document (*tāmrapaṭṭikṛtya*), in accordance with the custom known as *apradādharma* (permanent endowment), the transfer of some pieces of rent-free (*samudaya-bāhyā*), untilled (*aprahata*) waste-land (*khila*) on receipt of price at the usual rate of three *dināras* for each *kulyavāpa* which was prevalent in that district (*iha viśaye samudaya-bāhyāprahata-khila-kṣetrāṇām tri-dinārikyā-kulyavāpa-vikrayo 'nuvṛttaḥ*). The object of the purchase is to provide for the repairs etc. of the temple of the god Śvetavarāhasvāmin and for the perpetual performance of the *bali*, *caru*, *sattra* and other rites of the god. His prayer was granted and fallow-land with some building sites, measuring five *kulyavāpas* in four different tracts, was dedicated to the eternal enjoyment of the god Śvetavarāhasvāmin by government on behalf of the purchaser, Amṛtadeva, from whose hands fifteen *dināras* were received after the chief record-keepers (*prathama-pustapālas*) had determined the sale. As referred to above, this plate has the seal of the Court of the district-town of Koṭivarāṇa.

No. A.—Faridpur copper-plate inscription of the time of King Dharmāditya, dated in his regnal year 3.

In the reign of *Mahārājādhirāja* Dharmāditya, when *Mahārāja* Sthānudatta was the governor in the province of Navyāvakaśika (vide Nos. B and C) and under his appointment the *Viśayapati* Jajāva was administering the state business in the district (*viśaya*) of Vārakamaṇḍala, a person named Vātabhōga, a *sāthanika* (probably, a military officer) approached the local district administration (*adhikaraṇa*) and the people (*prakṛtāyaḥ*) headed by the leading men of the district (*viśaya-mahattara*) and applied for a purchase from them (*bhavatām sakāśāt upakriya*) of a plot of cultivated land (*kṣetra-khaṇḍam*) by offering the due price (*mūlyam grhītea*). On submission of this application (*abhyarthana*), the record-keeper first determined the matter and made a report that in that district (*iha viśaye*) the custom prevailed of selling cultivated land by means of copper-plate documents (*tāmrapaṭṭa-dharmaṇa*) at the rate of four *dināras* for each *kulyavāpa* (*catur-dinārikyā-kulyavāpena*) and that the state was to receive only the sixth part of the price according to law in such transactions (*Parama-bhaṭṭāraka-pālānam atra dharmasādhbhōga-lābhah*). The applicant's prayer was then granted and on deposit of twelve *dināras*



by Vātabhōga, cultivated land measuring three *kulyavāpas* was sold to him (*tāmrapaṭṭa-dharmena विक्रितम्*) after severing it according to the standard measure of eight by nine reeds (*uṣṭaka-navaka-nalenāpaviñ-cchya*) by the hand of Śivacandra. The purchaser again made a gift of this plot of land to a Bhāradvāja Brāhmaṇa named Candrasvāmin. The four boundaries of the plot sold were very clearly mentioned in the document, certainly with a view to avert any future dispute or litigation that may arise. This document has a seal attached to it bearing the emblem of Śrī or Lakṣmī with a legend which, though indistinct, should be read as—*Vārakamaṇḍalaviśayādhikarasya*, i.e., the seal of the Court of the district of Vārakamaṇḍala.

No. B.—Faridpur copper-plate inscription of the time of the same king (as in No. A), undated.

When Gōpālasvāmin was in charge of the administration of the district of Vārakamaṇḍala under *Mahāpratihāra-uparika* Nāgadeva, the governor of the province of Navyāvakāśika, a person named Vasudevasvāmin approached the district government (of which the Chief Secretary, *jyeṣṭha-kāyastha*, was Nayasēna) and the leading men of the district headed by Somaghoṣa (*Somaghoṣa-purassarāḥ viśayānām mahat-tarāḥ*) and applied for purchasing from them cultivated land by offering the proper price, to enable him to make a meritorious donation of the same to a *Lauhitya-sagotra* Brāhmaṇa named Somaśvāmin. According to the determination of the record-keeper, Janmabhūti, land was sold by them to the applicant on receipt of two *dināras* at the usually prevalent rate in that district of selling such land at four *dināras* for each *kulyavāpa*, after severing it by the standard measure of eight by nine reeds by the hand of the famous (*prafīta*) and upright (*dharmasīla*) Śivacandra. The document does not, however, in its fifth section mention whether Vasudevasvāmin afterwards granted the purchased plot to Somadevasvāmin as referred to in the main part of his application. Or, it is not unlikely that the selling party might have done it on his behalf (as in the Dāmodarpur plate No. 4 above). This deed also has a seal attached to it with the same emblem and legend as in plate No. A.

No. C.—Faridpur copper-plate inscription of the time of king Gopacandra, dated in his regnal year 19.

In the reign of *Mahārājādhirāja-bhaṭṭāraka* Gopacandra, when *Mahāpratihāra-kumarāmātya-uparika* Nāgadeva was the Governor of the province of Navyāvakāśika and under his appointment Vatsapālasvāmin

was the administering agent for the *viṣaya* of Vārakamaṇḍala, this district officer himself approached his own government (of which the the Chief Secretary, *jyeṣṭha-kāyastha*, was Nāgasena) and the leading men of the district and other chief business-men (*pradhāna-vyūpārīṇaḥ* ! ) and intimated to them his desire to buy through their favour (*bhāvatām prasādāt*) land by offering proper price at the usual rate and to make a gift of the same to a Brāhmaṇa named Gomidattasvāmin. After the determination of the *pustapāla* Nayabbhūti that the rate of price in such a sale of cultivated land was four *dināras* for each *kulyavāpa*, the local government of the district (*viṣayādhipikarāṇa*) appointed some *karaṇikas* (officers) as *kulavāras* (perhaps, referees, in cases of possible disagreement, as supposed by Mr. Pargiter) and transferred one *kulyavāpa* of cultivated land to Vatsapālasvāmin, the district officer, after severing it according to the standard measure of eight by nine reeds by the hand of the famous and upright man, Śivacandra. This purchased plot was then made into a gift by the district officer (purchaser) to Gomidattasvāmin with the right of enjoyment by his successors,—sons and grandsons (*putra-pautra-krameṇa*). The boundary marks were distinctly stated in the document which also contains the same emblem and legend as in Nos. A and B.

No. D.—Faridpur (Ghāgrāhāṭi) copper-plate inscription of the time of the king Samācāradeva, dated in his regnal year 14.

In the reign of *Mahārājādhirāja* Samācāradeva, when the *Antaraṅga-uparika* Jivadatta was the governor of Navyāvakāśika (with headquarters at Survarṇavīthi) and under his appointment *Viṣayapati* Pavitraka was administering the state-business of the district of Vārakamaṇḍala, a Brāhmaṇa named Supratikasvāmin approached the local government (of which the Chief Officer, *Jyeṣṭhādhipikarāṇika*, was Dāmuka) and the leading men of the district (*viṣayamahattarāḥ*) and many other administering agents or business-men (*vyavahārīṇaḥ*) and prayed for the favour of having from them a plot of land which was for a long time in a fallow condition (*cirāvasanna-khīla-bhū-khaṇḍalaka*), to enable him to perform therewith his Brāhmanic duties, by means of the execution of a copper-plate document.

On receipt of this application all the above-mentioned men and the *vyavahārīṇas* conferred together and decided after referring it to a committee of some of the *Karaṇikas* (officers) as referees (*kulavārāṇa prakalpaya*) to make over to the applicant by means of a copper-plate



charter a portion of land in a region, the rest of which had already been made into similar grants. A clear statement of the four boundaries of the granted land was entered in the document. It appears that this is not exactly a land-sale document like those numbered A, B and C, but the procedure of execution is almost the same. The district government and its leading men and other chief business-people made by this document a grant gratis to the applicant,—hence the record-keepers were not called to determine the transaction, for they were required to be consulted about the prevailing rate of price in the case of a sale of land. In this case, there was no necessity of measuring the plot—as it formed the residue that was left from a big region already made into gifts by previous charters.

These are some of the earliest copper-plate documents which record both a purchase of land and its gift. From the analysis it will be found that in some plates (Nos. 1, 4, A, B and C) the intending purchasers, official or non-official, not excepting the district officer himself (as in No. C) and the village headman (as in No. 4), had to address in their application for purchase not only the administrative functionaries of the province (*bhukti*) and the district (*visaya*), but also the leading men or elders in the same, as well as the other rural officers, e.g., *aṣṭakulādhi-karaṇas*, *grāmikas* and the chief house-holders (*kuṭumbins*), while in others (Nos. 2, 3, 5 and 6) the purchasers approached with their application the administrative machinery of the district town which had a Board or Council attached to it consisting of the representatives of the four important interests of those days, viz., the mercantile, the trading and the artisan communities and the writer-class, probably representing the Government Secretaries. In the case only of No. D, the district administration, its leading men and other chief business-people were approached by a Brāhmaṇa wanting some land free by means of a copper-plate grant, for religious purposes. In five of these documents we have marked the seal of the two Government Courts, viz., that of the district of Varakamaṇḍala and of the district town of Koṭivarṣa. It has also been noticed that the land for sale was sometimes cultivable field (*kṣetra*) and sometimes waste land (*khila-bhū*). The state of affairs thus revealed by these documents naturally suggests the question as to whom these lands belonged. If we assume that they belonged to the State, the question that is sure to be asked is why it could not alienate them without the consent or approval of the people's representatives, the

*mahattaras* and other business-men (*vyavahārins*) of the province and the district, and sometimes even the common-folk? Why is it that Government did not take upon itself the whole responsibility of transferring to others by sale hitherto unassessed, untilled *khās* land? One way of answering these questions may be that these lands belonged not to the State but to the whole village or the village-assemblies, and hence their transfer could not take place without the consent or approval of the latter. Neither the State nor the village elders could sell them singly—but the presence and permission of both were necessary in their disposal. In one of these documents (No. A) we have seen it mentioned in very clear terms that one-sixth of the sale proceeds in these transactions will go to the royal exchequer according to the law, *Paramabhaktāraka-pādānāmatra dharma-sadbhāga-lābhah*, 1. 13). It seems very clear then that the remaining five-sixths of the price, at whatever rate it may be estimated, used to go to the funds of the village-assemblies. Is it then a sort of joint-ownership of land by both the State and the people? Again, one may argue that these lands, in the sale of which the State-confirmation could be obtained by crediting one-sixth of the price and getting the State-seal attached to the documents, belonged absolutely to the State, and that the latter had only to await the approval or assent of the representative men and other rural functionaries in the district, on the authorities of the *Arthasāstra* and the *Smṛtis* <sup>11</sup> which clearly enjoin that disputes about landed property were settled on the evidence and decision of the neighbours and the senior inhabitants of the district. But such an argument seems to be weak for a course like this could only be followed in the case of ordinary grants of land made by the king from landed property which was absolutely in his own possession. In such donations, one of the oldest <sup>12</sup> of which belongs to the fifth century A.D. (G.E. 156, A.D. 475-76), during the

<sup>11</sup> The most important dictum in the settlement of disputes concerning all sorts of *śūta* in *Sāmanta-pratyagah vāstuvivādah* as laid down by Kauṭilya (*Arthasāstra*, second edition, p. 166). This view was literally followed by the *Manu saṁhitā* which says (Ch. VIII, 262) that in such dispute appeal to the neighbours was the rule. *Yājñavalkya* (*Ācārādhyāya*, Section IX, 150-151) is of the same opinion, and *Nārada* (Ch. XI, 2) and *Bṛhaspati* (Ch. XIX, 8) (see *SBE.*, Vol. XXXIII) are very explicit on this point and say that decision rests in such disputes with the neighbours and the elders of the district.

<sup>12</sup> Fleet, *C.I.L.*, Vol. III, No. 21. Other similar royal grants of land of the same and the next centuries belong to the other feudatory chiefs, Saṁkṣobha, Jayanātha and Sarvanātha (*Ibid.*, Nos. 22-31.)



reign of the Gupta-feudatory in Central India, King Hastin, we find that the donor-king only informs the people of the neighbourhood, and sometimes his own officers too, that he was making such and such a grant to a Brāhmaṇa or an institution, so that they might henceforth deal with the donee with regard to the transfer of the various royalties, viz., the *bhāga*, *bhoga*, *kara*, *pratyāya* and so forth, which would now go to the latter. Moreover in such an argument we cannot answer for the disposal of the other five-sixths of the value obtained from the sale of land.

Although we do not have, from the various literary and epigraphic sources, so much of the excellently developed village-assemblies or corporations in Northern India as in the South, where the most important aspect of Dravidian civilisation is the most perfect organisation of these democratic bodies, yet quite a good glimpse of the spirit of village administration can be had from the North Indian epigraphic records under discussion. Prof. K. Aiyanger<sup>13</sup> in his *Ancient India* and Rao Sahib H. Krishna Sastri<sup>14</sup> in his article on "The Fiscal Administration of the Early Cholas" in the *Sir R. G. Bhandarkar Commemoration Volume* have most clearly shown that in the deliberation of the meetings of the village-assemblies consisting of the village elders and other elected members, the king's representatives, the local officer and the agents of the parties interested in the business of the day were present and the learned scholars have proved, moreover, that the village-assemblies had the power of selling or purchasing lands on behalf of the whole village or temples of the village. Dr. R. C. Majumdar<sup>15</sup> of the Dacca University also in his book on the *Corporate Life in Ancient India*, while dealing with the nature and duties of the village-assemblies, the village-headmen and the villagers themselves, has most successfully proved that "the essence of the institution was that the affairs of the village were transacted by the villages themselves," with, of course, "the ultimate right of supervision by the king." Discussing on the state of the village-assemblies in the South, Dr. Majumdar has stated (on p. 69 of his book) that the village corporations "were practically the absolute proprietors of the village lands, including the fresh clearings, and were responsible for the total amount of revenue to the Government. In case the owner of a plot of land failed to pay his

<sup>13</sup> Aiyanger, *Ancient India*, pp. 163 ff.

<sup>14</sup> *Sir R. G. Bhandarkar Commemoration Volume* (Poona, 1917), pp. 223 ff.

<sup>15</sup> Dr. R. C. Majumdar, *Corporate Life in Ancient India*, pp. 37-85.

share it became the property of the corporation which had a right to dispose of it to realise the dues." As regards "the relation between the village corporations and the paramount ruler," my learned friend has shown (p. 81 of his book) that "the corporations possessed absolute authority over the village lands subject to the payment of royal revenue, and were generally left undisturbed in the internal management of the villages. The royal officers however supervised their accounts from time to time . . . . . On the other hand the village-assembly could bring to the notice of the king any misdoings of the servants of any temple within the area of the village. Some of the regulations which it passed required the sanction of the king . . . . . Again in the inscription No. 9 at Ukkal we have a royal charter according sanction to the village-assembly to sell lands of those who have not paid taxes. On the other hand any royal charter affecting the status of the village must be sent for approval to the village-assembly before it is registered and sent into the record office." It may be hoped that the above quotations from Dr. Majumdar's book with reference to South Indian village activities of a period somewhat later than that of our documents may very aptly form a commentary on our own inferences from the sale-deeds before us as to why along with the Government, the village elders and others concerned with the village affairs were also applied to by intending purchasers of land and why those popular representatives actually formed a party with Government in granting their prayer for purchase. So it seems clear that one-sixth of the price of the sold land went to the king, perhaps because he was the protector of the realm and that the remaining five-sixths went to swell the local funds of the village-assemblies.

Another most interesting but old, difficult and controversial question may here be referred to, viz., the question of the ultimate right of proprietorship of land in India, i.e., whether in old times absolute ownership of land in India was recognised as belonging to the State or to the people. A short treatment of this question is all the more important here because in some of the sale-deeds under consideration we are confronted with the disposal of lands which seem to have never been settled before (*aprada*) and assessed for Government revenue (*samudaya-bāhya*). It is therefore in the method of disposal by sale of such lands that a clue to their absolute right of ownership may be hoped to be obtained. It only appears to me that all lands



belonged in primitive days absolutely to the people and that during the centuries with which we are concerned their absolute ownership might have only been begun to be ascribed to the State. Even when the institution of kingship was being introduced in the very early days of civilisation in this country, the king was not probably regarded as the absolute owner of all land over which he had to rule. In a country like India, either on the theory of the social contract or on that of the divine origin of kingship, the ancient *śāstras* and literature dealt with several kinds of limitations of the king's power, as has been lucidly treated in his Carmichael Lecture by Professor D. R. Bhandarkar.<sup>16</sup> We cannot, therefore, imagine that the people of ancient India could recognise the king as the absolute proprietor of all land. The origin of paying revenue to Government must be traced to the idea of the people that they are protected by the king from foreign enemies. The king's due on land is to be attributed to his offering protection to the people, to whom land really belonged. But, we think, the crown began later on to be recognised as absolute owner of all land. The presence of the people's representatives along with the king's agents at the time of the sale transactions under notice and their approval in the matter may be traced to the old popular right of proprietorship in the soil. In the much later period of the history of India, e.g., during the rule of the Pāla and Sena kings of Bengal, we find that even while making royal grants of land to Brāhmanas, the kings most anxiously used to take the popular assent by such phrases as *matamastu bhavatām*—"may it meet with your approval." This practice is perhaps a reminiscence of early popular right on land. This discussion of the ultimate ownership of all land may be concluded with the following observation<sup>17</sup> by Professors Macdonell and Keith: "It is not denied that gradually the king came to be vaguely conceived--as the English king still is--as lord of all land in a proprietorial sense, but it is far more probable that such an idea was only a gradual development than that it was primitive."

A few lines will not be out of place here in discussing the functions of the various officers, Government and private, urban and rural, mentioned in these documents and also for adding short notes on some of the

<sup>16</sup> Professor D. R. Bhandarkar, *Carmichael Lectures* (Calcutta University). First Series, 1918, Lecture III, pp. 114-139.

<sup>17</sup> Macdonell and Keith, *Vedic Index*, Vol. II, p. 215.

technical terms used in them. The larger provinces such as Puṇḍra-  
vardhana in North Bengal and Navyāvakāśika in East Bengal were  
ruled by Governors appointed by the supreme monarchs of the country.  
These Governors generally had the titles of *Mahārāja* and *Uparika*  
(probably the superior head) and sometimes they also had the title of  
*Mahāpratihāra* (Chief Warden). Under these government officers—of  
the rank of the present-day Divisional Commissioners,—were the  
*Viśayapatis* (the district officers), such as those of the district of Kōṭi-  
varsha in North Bengal and Vārakamaṇḍala in East Bengal. These  
officers had sometimes the title of *Kumārāmātya*<sup>15</sup> (which literally means  
“a minister to the princes,” or “one who is a minister from boy-  
hood”) which was often applied to feudatory chiefs also. The district  
officers had their *adhikaraṇa* (administrative machinery) headed by  
*Jyeṣṭha-kāyastha* or *Prathama-kāyastha* (the Chief Secretary). In the  
case of the Kōṭivarsha district, it has been said before that it had its  
head-quarters in its *adhishthāna* (town) the court of which had a Board  
or Council of administration consisting of members representing the  
various interests of those days. As regards the term *mahattaras*,  
mentioned both as *viśaya-mahattaras* and simply as *mahattaras*, they  
were undoubtedly the leading men, the elders or seniors, as we call  
them, of the district or the village. It may not be quite unreasonable  
to suppose that they were the representative members in the village-  
assemblies referred to above and held a most responsible and important  
position in society. These men were held in high esteem by Govern-  
ment and they co-operated with it in transacting much of the state  
business. The other important officers, probably rural, that have been  
mentioned, are the *aṣṭakulādhikaraṇas* who seem to have been ap-  
pointed over eight *kulas*, a technical term used to denote inhabited  
country, especially as much ground as can be cultivated by two ploughs,  
each driven by six bulls. Then for the word *grāmika* used in one of  
these documents, we may note that he was the head-man of the village  
whom, perhaps, the village-assemblies entrusted with many important  
executive and civil, and perhaps also military, authority over the  
affairs of the village. The village-headman under the various names  
of *grāmaṇī*, *grāmika*, *grāmaḥojaka* occur in both Vedic and post-Vedic  
literature (Sanskrit and Pāli). It is stated in *Manu* (VII, 116-118)

<sup>15</sup> Vide Kulluka's commentary on *Manu*, VII, 110, and Carmichael *Lectures* (First Series, 1918), p. 155.



that the *grāmika* had the right to enjoy several privileges, e.g., to use the king's dues received from the villagers. He had also to refer cases of criminal offences to his immediate superior, the head-man of a group of ten-villages (*daśi*). Another term used in some of these sale-deeds is *kuṭumbins*, which undoubtedly refer to ordinary householders or family-men, i.e., men having *kuṭumbas*, families. Some scholars<sup>19</sup> think of taking this word *kuṭumbins*, as used in inscriptions of later period, to mean only the cultivating people—but it does not seem to be fully correct. These house-holders had often to be present along with the *mahattaras* and *aṣṭakulādhikarayas* for the inspection of the actual execution of the sale-transaction and the survey or division of the purchased plot of land. Next comes the most important body of officers who went by the name of *pustapālas* (who seem to have been in later times called *akṣapāṭalikas*). They were record-keepers (*pusta*=books), and their duty was to preserve the records containing reference to the title, boundaries and demarcations of all lands already settled and held under tenure. It is these officers who were aware of the title to all lands. It is quite probable that they were officers under the village-assemblies. We have observed that without their determination (*avadhāraṇā*) no land-sale transaction could ever take place. They had to report to Government and the village elders and other inspecting bodies about the propriety of the application made by intending purchasers of land. In one of our documents (No. 5), the applicant mentioned in his application of a previous gift made by him of eleven *kulyavāpas* of land to two gods and that he now wanted to purchase fresh plots. The record-keepers were referred to for corroboration and they certified the truth of the reference, stating clearly that the applicant had actually purchased and made a donation of as many *kulyavāpas* previously and so his new application might be entertained.

As regards the nature and quality of land purchased by means of these documents, we find mention of three varieties, *kṣetra*, *khila* and *vāstu* land. *Kṣetra* refers to a field which is meant for cultivation. *Khila* land is treated as synonymous with *aprahata* (untilled land) in *Amara* (II, 10, 5) and *Halāyudha* (233), meaning waste or fallow

<sup>19</sup> *Indian Antiquary*, 1919, p. 80, where Professor D. B. Bhandarkar discusses the economic significance of this word as used in the inscription of the Kṣatrapa and Kṣaharata dynasties.

land. Professor Oldenberg was quite right when he thought (vide *Vedic Index*, Vol. I, p. 216) that such land need not be deemed to have been unfertile as Professor Roth supposed. The *Nārada-smṛti* (which may now be regarded as almost contemporary with the time of our documents) clearly defines (Ch. XI, 26) that "a tract of land (which has not been cultivated for a year is called *arddha-khīla* (half-waste). That which has not been (under cultivation) for three years is called *khīla* (waste)." *Vāstu* land is dwelling site and is quite different from cultivated or waste land.

Another important fact revealed by these documents is that different rates of price for land were prevalent in different parts of old Bengal. In almost all the North Bengal records we have reference to the established rule (*maryyadā*) fixing the price of one *kulayvāpa* of land at three *dināra* coins, whereas in the East Bengal ones we have seen that four such coins were charged for the same area. Only in plate No. 4, we find one *kulyavāpa* sold for two *dināras*. Perhaps this somewhat lower rate was prevalent in the villages of that locality only (*grāmānukrāma-vikraya-maryyādāyā*) for selling unassessed fallow land. There was again no difference in the rate in North Bengal for the purchase of either *khīla* land or such land along with *vāstu* plots (vide No. 6). The gold coins<sup>10</sup> of the Gupta period were mentioned in many inscriptions by the names of *dināras* as well as *suvarṇas*. The term *dināra* is a European word, i.e., the *dinarius* of the Romans. It has been remarked by Professor Jolly in his Introduction<sup>11</sup> to the *Nārada-smṛti* that "the first importation of gold *dināras* into India cannot be referred to an earlier period than the time of the Roman Emperors and the gold *dināras* most numerous found in India belong to the third century A.D." Both *Nārada* and *Brhaspati* give the statement of the value<sup>12</sup> of a *dināra*, as being equal to twelve *dhānakas*, each of which is equal to four *aṇḍikās* which again are each equal to one *kāṣṭhāṇa*, a coin made of one *karsha* of copper. According to *Amara* (III, 3, 14) one *dināra* is equal to one *niṣka* which, however, is mentioned as equal to four *suvarṇas* (*Brhaspati*, X, 14).

It is difficult to ascertain the exact area of each *kulyavāpa* of land, which seems to have been the unit of area in land-measurement of the

<sup>10</sup> Allan, *Indian Coins, Gupta Dynasties*, Introduction, p. cxxxiv.

<sup>11</sup> *SBE.*, Vol. XXXIII, Introduction, p. xviii.

<sup>12</sup> *Ibid.*, *Nārada* (Appendix, V. 60) and *Brhaspati* X. 14-15.



period. Mr. Pargiter has attempted tentatively to fix the area of one *kulyavāpa* as having contained a little more than one acre of land. According to Sanskrit lexicographers a *kulya* is a measure equal to eight *droṇas*. The word *droṇa*, ordinarily regarded as a measure of capacity (=four *ādhakas*), was also used as a measure for measuring fields, as is still to be found in some parts of Bengal. There is use of the word *drōṇavāpa* in connection with a grant of land in one of the Asrafpur (in Dacca District in East Bengal) copper-plate inscriptions of the 7th or the 8th century A.D.<sup>23</sup> It can be explained that a *drōṇavāpa* and *kulyavāpa* denote areas of land in which seed measuring respectively one *droṇa* and one *kulya* in volume can be sown.

There is evidence in Vedic literature also that fields were properly and carefully measured. In some of our deeds, especially those from East Bengal, we have observed that land was measured by means of *nalas* (reeds), and perhaps each *kulyavāpa* of land (the unit of area) contained an area measured and surveyed by eight reeds in breadth and nine in length (*aṣṭaka-navaka-nala*). The exact length of such a standard *nala* (reed) of those days cannot, however, be known. Perhaps the length varied in different provinces and localities as now. In the provinces of Navyāvakaśika in East Bengal, the *nala* had, in some cases, connection with the cubit-length of the famous and trustworthy Śivacandra (*pratīta-dharmaśīla-Śivacandra-hasta*). But we are not told anywhere in these documents as to how many cubits' length by this person's hand the reed contained.

The lands under discussion were sold and granted as gift according to a custom called as *nīvidharma* in some and as *apradā-dharma* in other documents. This custom refers to the fact that the purchasers and the grantees had no right of destroying the perpetuity of the grants by any subsequent alienation. It has elsewhere<sup>24</sup> been shown by the present writer that "to make a gift of land or money according to *nīvidharma* is to give it on condition that the endowment is to be maintained as perpetual, and in cases of *akṣayanīvī* also, the grantee could not destroy the principal (original), land or money, but had to make use of the income accruing from it." Purchased and endowed land, according to this custom, remained beyond the scope of further transfer in future.

<sup>23</sup> *Memoirs of the Asiatic Society of Bengal*, Vol. I, p. 90.

<sup>24</sup> *Indian Antiquary*, 1919, p. 14.

## APPENDIX.

*A note on the age of the four Faridpur grants.*

Although we do not endorse all what Mr. Pargiter, following Dr. Hoernle, has said<sup>a</sup> about the exact date of these plates, it can, however, be inferred that palæographically these documents belong to the latter half of the sixth and the first of the seventh century A.D. They cannot be placed before the period of the downfall of the imperial Gupta dynasty which I have attempted to show in my paper on "the five Dāmodarpur copper-plate inscriptions of the Gupta period"<sup>b</sup> as having been brought about by Yaśōdharmān about A.D. 540. These Faridpur plates may, therefore, be ascribed to the period between the breakdown of the imperial Gupta rule and the rise or reign of King Harṣavardhana (A.D. 606-648). We know that the people of East Bengal (*Vaṅgas*) encountered a defeat<sup>c</sup> at the hands of Candragupta I, the first imperial Gupta ruler, when that king began to establish the Gupta empire by making new conquests. We also know from the Allahabad Pillar Inscription of Samudragupta's time that the semi-independent kings of Samatāṭa acknowledged the suzerainty of that Gupta monarch and paid him certain tributes, etc. Perhaps this relation of the Samatāṭa kings with the Gupta empire commenced from the first conquest of Vaṅga by Samudragupta's father, Candragupta I, if, of course, we regard Vaṅga and Samatāṭa as identical and forming parts of South and East Bengal, i.e., portions of the modern districts of Jessore, Khulna, Bakarganj, Faridpur, Dacca and Comilla. If the provinces of East Bengal continued to retain this relation of subordinate alliance with the Gupta rulers of the imperial line, their semi-independent kings to whose family the kings of the Faridpur grants, viz., Dharmāditya, Gōpacandra and Samācārādēva may have belonged, reverted to full independence after the total decadence of the imperial power of the Guptas. It is then and then only that they might have assumed the supreme title of *Mahārājādhirāja* in East Bengal. But they followed in their administration the same system as was adopted by the imperial Gupta rulers themselves, as can be ascertained from a comparative study of the

<sup>a</sup> *Indian Antiquary*, 1910, pp. 200-209, and *J.A.S.B.*, 1911, pp. 498-501.

<sup>b</sup> *Epigraphia Indica*, Vol. XV, Part III.

<sup>c</sup> *Indian Antiquary*, 1910, pp. 98-101.



texts of these inscriptions on the one hand and the North Bengal ones on the other. If, again, it can ever be proved that these provinces in East Bengal were brought after Samudragupta's reign under the direct jurisdiction of the Gupta empire, as the North Bengal provinces always were, and were ruled by Governors appointed by the imperial rulers, it may be supposed that such governors probably declared themselves independent after the down-fall of the imperial Gupta line, and the three kings of the Faridpur grants named above might have belonged to their families.

# THE THEORY OF THE CONSTITUTION IN HINDU POLITICAL PHILOSOPHY: A STUDY IN COMPARATIVE POLITICS.

BENOY KUMAR SARKAR, M.A.

## 1. *The Doctrine of Saptāṅga (Seven Limbs).*

The seven categories, *svāmin* (sovereign), *amātya* (minister), *suhṛt* (ally), *koṣa* (finance), *rāṣṭra* (territory), *durga* (fortress) and *bala* (army), constitute the basis of all political speculation among Hindu philosophers. They form the *saptāṅga*<sup>1</sup> or the "seven limbs" of the body politic. The theory of the constitution is epitomised in the doctrine of *saptāṅga*. An analysis of each of these seven constituents of a State as well as of their mutual relations is the specific theme of all *Nīti-śāstras*, from the *Arthā-śāstra* of Kauṭilya (cir. B.C. 300) to the *Yukti-kalpa-taru* of Bhoja (cir. A.D. 900). Necessarily subsumed under this fundamental investigation is the discussion of *saṁaya* (compact) as the origin of the State, *dharma* (*droit*, *Recht*, justice, law, duty, etc.), as the end of government, *balī* (offerings) as the *rationale* of taxation by the State for its services to the community, *aparādha* (expulsion of tyrant), *maṇḍala* and other concepts of political science in Sanskrit literature.

Now, to modern historians of political science, single phrases—even single words—of Plato and Aristotle loom unduly large. This extravagance of interpretation is not without its justification. Every age interprets its past in the light of its own experience and conscience. Classical Hellas has thus been re-born in the modern West, since Aquinas (1225–1274)<sup>2</sup> raised his theological superstructure on Aristotelian foundations, almost as many times as there have been Machiavellis, Bodins and Montesquieus<sup>3</sup> to consult the ancient ency-

<sup>1</sup> *Vijaya*, iii, 33 (Eng. trans. in the *S.B.E.*); *Sukra*, i, lines 121, 122; v, 1, 2 (Sarkar's trans. in the *Panini Office Series*, Allahabad); *Kāmandaka*, i, 16; iv, 1 (M. N. Dutt's trans., Calcutta).

<sup>2</sup> Article on "Aquinas" in the *Encyclopædia Britannica*; Dunning's *Political Theories*, Vol. i, pp. 189–213.

<sup>3</sup> Bluntschli, *Geschichte des allgemeinen Staatsrechts und der Politik*, pp. 6–16, 268–276.



clopædias of culture. The values of every political thinker and theory in Europe have in this cumulative way been fixed definitely and in relation to one another. And the momentum is being accelerated with the sundry new experiences of recent times from Hegel and Austin to Liebeknecht and Duguit,<sup>1</sup> the two poles of the theory of sovereignty. The political futurists of today are indeed awaiting the issue of Bolshevik versions not only of the *Plato-Samhitā* but even of the *Aristotle-Nīti* to meet the demands of the new *Novum Organum* of the current régime of the "discredited state".

It is not intended here to apply this "right of interpretation" to the doctrine of *saptāṅga* or to the other auxiliary doctrines of the *Nīti-sūtras*, whether from the conservative, liberal or radical viewpoint. Only a few dicta are being gleaned at random from the texts bearing on the *theory* of the constitution, without any comment as to its impact, if any, on *Realpolitik*. These would be enough, however, to bring out, first, that if man is a "political animal," he is equally so in the East as in the West, both in ancient and modern times, in spite of the differences created by steam, electricity, and air-navigation, and secondly, that notwithstanding the diversity of technical terminology, it is well-nigh impossible to distinguish the methods and results of Hindu Aristotles, Senecas, Alcuins and Hobbeses from those of their western colleagues.

But it is necessary to remember at the outset that in the whole range of Hindu political thought there is to be found no trace of theocracy<sup>2</sup> as embodied in the social philosophy of Augustine's *De Civitate Dei* or of Aquinas' *De Regimine Principum*. For no period could the political ideas of the Hindus be treated as a branch of ecclesiastical history as Figgis considers it right in regard to European political speculation during the fifteenth and sixteenth centuries.<sup>3</sup> No *Sūtra*-writer ever preached that some "high priest", or even

<sup>1</sup> *Modern French Legal Philosophy* (Fouillée, Charmont, Duguit and Demogue), ed. by Spencer (1915); Laski, *Studies in the Problem of Sovereignty*, pp. 20-24, 65-68, and *Authority in the Modern State*, pp. 133-114, 363; Barker, article on the "Discredited State" in the *Political Quarterly* (London), February, 1915; Duguit, *Transformation du Droit public*.

<sup>2</sup> Gierke, *Political Theories of the Middle Age*, 104-115 (notes); Bluntachli, *Geschichte der neueren Staatswissenschaft*, pp. 3-7; Poole, *Illustrations of the History of Medieval Thought*, pp. 226-235; McCabe, *Augustine and His Age*, pp. 375-410; Taylor, *Medieval Mind*, Vol. 3, pp. 61-67.

<sup>3</sup> *From Gerson to Gerson*, p. 31.

the king, is God's viceroy on earth, or that the religious association, e.g., a *saṅgha* or temple-government, is a "self-sufficient" *svarāj*, independent of, or co-ordinate with, nay, superior to the secular organisation of the *rāṣṭra* (*res publica*). There is no touch of the conflicts between canon law and civil law<sup>7</sup> in the treatises on *Nīti* (statecraft) and *Dharma* (*droit*) or *Smṛti* (tradition), and the doctrine of *saptāṅga* is absolutely undisturbed by the rivalry of the Byzantine conception (Justinian's) of the Church as subservient to the State with the antithetic Gregorian doctrine of the supremacy of *sacerdotum* over *imperium*.<sup>8</sup>

## 2. A Moslem Review.

In the sixteenth century Abul Fazl, a Muhammadan minister of Akbar the Great, compiled an Imperial Gazetteer of India in Persian under the title of *Ayīn-i-Akbari*,<sup>9</sup> the "Institutes of Akbar." He devoted certain sections of his book to Hindu laws and customs (*byehar*, i.e. *vyavahāra*), and gave a summary of current political notions.

"The monarch should be ambitious,"<sup>10</sup> according to the traditional *rāja-nīti* (statecraft), "to extend his dominions. No enemy is so insignificant as to be beneath his notice." A wise prince, as we read in the Persian resumé, should banish from his court all corrupt and designing men. The king's functions are described as being "similar to those of a gardener," who plucks up the thorns and briars and throws them to one side, whereby he beautifies his garden, and at the same time raises a fence which preserves his ground from the intrusion of strangers. Accordingly, the king should "detach from the nobles their too numerous friends and dangerous dependants." An important maxim teaches, besides, that "in affairs of moment it is not advisable to consult with many."

In these political recipes we have the German idea of "self-defence," the American conception of "preparedness," the Greek theory of "ostracism," and the universal custom of deporting undesirables. And those who are familiar with the "secret clauses" of all

<sup>7</sup> Woolf, *Bartolus*, p. 14; Carlyle, *Medieval Political Theory in the West*, Vol. II, p. 94.

<sup>8</sup> Woolf, *op. cit.*, pp. 55, 60; Figgis, *From Gerson to Grotius*; Carlyle, *op. cit.*, Vol. II, pp. 148, 198.

<sup>9</sup> V. Smith, *Akbar the Great Mogul*, pp. 4, 459.

<sup>10</sup> Gladwin's translation, Vol. III, pp. 194-213.



treaties, and who watched the course of events leading to the Great War of 1914 as well as to its close, would surely ditto the Hindu dictum: "In affairs of moment it is not advisable to consult with many." For even today, in spite of universal literacy, power of the press, manhood suffrage, referendum and ministerial responsibility to the people, all nations do really

Leave all God gave them in the hands of one,—  
Leave the decision over peace and war  
To king or kaiser, president or czar.

The Persian synopsis of the Sanskrit texts has something to say on international relations. According to Hindu statecraft, if any monarch is more powerful than oneself, one should continually strive to sow dissension among the rival's troops, and in case of failure, should prudently purchase his friendship. "The prince whose territory adjoins to his," Abul Fazl tells us further, obviously reproducing the Kautilian doctrine of *mandala*,<sup>11</sup> "although he may be friendly in appearance, yet ought not to be trusted; one should be always prepared to oppose any sudden attack from that quarter. With him, whose country lies next beyond the last-mentioned, he should enter into alliance." In these remarks there is nothing essentially Hindu, oriental or mediæval, nor anything distinctively Machiavellian or Bernhardian. It is substantially on this elementary psychology of international relations that the *ententes*, conventions and interchange of diplomatic visits in the modern world are based. "Human, all too human" are these precepts of the *Arthasāstra* popularised for the "sons of Adam" through the *Manu Samhitā*<sup>12</sup> (A.D. 150), and they did not need the special pleading of a Nietzsche's *Will to Power* to make them current coin for the present generation of statesmen.

Among other Hindu ideas the following is quoted by Abul Fazl: "If he finds it necessary to attack his enemy he should invade the country during the time of harvest." This was Napoleon's military method too. He wanted the war to pay its own way as far as possible. And of course strategic necessity and considerations of

<sup>11</sup> Eng. trans. of Kautilya's *Arthasāstra* by R. Shrinasastry, Mysore (1915). Vide B. K. Sarkar, "Hindu Theory of International Relations" in the *American Political Science Review*, for August, 1919.

<sup>12</sup> vii, 158 (Eng. trans. in the *SBE*.)

"high politics" may justify any measure from the desecrating of the tomb of Al Mahdī in Egypt to the declaration of war by Germany against neutralised Belgium.

We shall now proceed to single out a few of the more important tenets in the *Nīti-śāstras*,<sup>12</sup> without attempting, however, to be either comprehensive in treatment or exhaustive in reference. The object is only to throw light on the trend of political thinking among Hindus in the perspective of Eur-American speculation. The "personal equation" of the theorists as well as the differences in the *milieu* will be ignored in the present discussion. It is evident that no "historian" of political theory should be excused who passes without comment from the *Sabhā-parva* to the *Śānti-parva* of the *Māhabhārata* (cir. B.C. 600-A.D. 200), and from either to the *Śukra-nīti* (cir. A.D. 800), or from *Kauṭilya* to *Manu* as if he were moving in the same world and speaking of the same age. But, for some time yet indology will have to content itself more with the psychological analysis of the categories and concepts of political science than with the historical presentation of the growth of doctrines. The following sections are being offered, therefore, subject to the fundamental fallacy implied in this "limiting condition" of archaeological data.

### 3. *The Prakṛti (people) and the State.*

John Stuart Mill, in his *Representative Government*, has discussed the characteristics which make a race fit for the popular institutions of self-government. One of his criteria is that the people must be able not only to appreciate and profit by such institutions, but must have to be actively interested in all that relates to public life. Śukra also is strongly of opinion that it is the duty of the *prakṛti*, the people, not only not to commit certain

<sup>12</sup> For a brief account of the *Nīti-śāstras* vide B. K. Sarkar, *Positive Background of Hindu Sociology*, Vol. I, pp. 7-15 (Panini Office, Allahabad, 1914); D. R. Bhandarkar, *Ancient History of India*, pp. 87-113 (Calcutta, 1919); and Narendranath Law, articles in the *Modern Review* (Calcutta) for 1916-1917. Jolly's *Recht und Sitte* gives a comprehensive view of the *Dharma-śāstras* or law-books. Aufrecht's *Catalogus Catalogorum* may be consulted for the names of all books on Hindu polity. The Sanskrit text of *Yukti-kalpa-taru* has been edited by I. C. Shastri (Sanskrit Press Depository, Calcutta, 1918). Vide also the present author's paper on "Hindu Political Philosophy" in the *Political Science Quarterly* (Columbia University), December, 1918, for a preliminary study.



wrongs, but also to hand over to the police or otherwise disclose to the State the existence of the men who are in any way undesirable to the society. The whole community is thus enjoined to be an information and vigilance committee and an association for public safety. The demands of the State on the *prakṛti* are necessarily manifold in Hindu thought.

In Kauṭilya's<sup>14</sup> analysis of the duties of the people we are familiar with the notion that the citizens should be on the look-out in the streets as to whether a trader has paid the toll on his commodities at the custom office. This principle of active co-operation with the State, as contrasted with the passive obedience to and observance of the laws promulgated by it, is laid down in the *Śukra-nīti*<sup>15</sup> in such general terms as the following: "You should never keep screened, or give protection to, men of wicked activities, thieves, bad characters, malicious and offensive persons as well as other wrong-doers." More comprehensive touch of the people (i.e. the "society") with the State is indeed contemplated by the theorist. For the Śukra polity is essentially an omnipresent all-inclusive agency for the advancement of human welfare—a *Kulturstaat*, in short. The *kāla*,<sup>16</sup> i.e., age or epoch (*Zeitgeist*) is as much the making of the State as its fundamental function is the promotion of *dharma*<sup>17</sup> (law, justice, duty, culture, and what not), i.e. the "virtue" of the Greek theorists, which is as all-embracing or extensive as life itself.

Such doctrines of the *Niti-śāstras* have important bearings on the problems of political philosophy in regard to the limits of state control or the sphere of governmental activity. The new type of 100 per cent socialist state in Bolshevik Russia is undoubtedly bound to have a deep influence on the theory of the proper functions of the State. But it is questionable if Sidgwick's "individualistic minimum" of state interference may not still be regarded as the last word, academically speaking, on rival claims between the two extremes that may be urged for the State and for the Individual. So far as pure theory is concerned, the issues between *laissez faire* and intervention may indeed be taken to have been finally settled in

<sup>14</sup> *Indian Antiquary*, 1905, p. 45.

<sup>15</sup> Ch. i, lines 395-396.

<sup>16</sup> Ch. i, lines 43-44; iv, i, 116-7.

<sup>17</sup> Ch. i, 45-51; iv, iii, 849; cf. Chinese and Japanese conception of "Virtue" in Asakawa's *Early Institutional Life of Japan*, p. 326.

Mill's *Liberty*. Now, the Hindu thought on the subject is quite elastic. It is not a minimum-functioned State that Kauṭilya and Śukra have before their imagination. The Hindu theorists are no *doctrinaire* individualists. As champions of *dharma* they have extended the functions of the State so wide as to include whatever should be deemed expedient according to social needs, as readers of the *Sabhā-parva* (Canto on "Council") of the *Mahābhārata* are aware.

The theory of old age pensions is not indeed stated by the Hindu theorists. But the widows of soldiers killed in battles are to receive pension according to Vasiṣṭha<sup>19</sup> (cir. B.C. 350). The *Mahābhārata*<sup>20</sup> suggests that the State should support the wives and children of men who have sacrificed their lives for it or otherwise been in distress while serving it. Protection of the weak and afflicted persons is insured in the *Artha-śāstra*.<sup>21</sup> Kauṭilya would legislate also to forbid trade in dangerous goods,<sup>22</sup> as he would likewise forbid "profiteering", high rates of interest and so forth. The social and economic legislation<sup>23</sup> recommended in the *Śukra-nīti* is sweepingly vast and wide. It leaves very little to the caprices of the individual's civic sense and patriotism. Tanks, wells, parks and boundaries must not be obstructed by the citizens. Nor must the use of religious houses, temples and roads be hindered in any way. The movements of the poor, the blind and the deformed similarly call forth the solicitude of the Śukra legislators.<sup>24</sup>

Besides, among the *śāsanas* or "positive laws" conceived by Śukra we read that without the sanction of the State the following things are not to be done: gambling, drinking, hunting, use of arms, sales and purchases of cows, elephants, horses, camels, buffaloes, men, immovable property, silver, gold, jewels, intoxicants and poisons, distillation of wines, the drawing up of deeds indicating a sale, gift or loan, and medical practice.<sup>25</sup> The important professions and economic activities which involve public safety and the future interests of the individuals concerned are thus not left to the discretion and common-sense of the *prakṛti* (the society). In Śukra's conception

<sup>19</sup> xix, 20; in the *SBE*.

<sup>20</sup> *Sabhā*, Ch. v, 54, *Sūti*, Ch. lxxxvi, 24.

<sup>21</sup> Book i, pp. 38-39.

<sup>22</sup> *Ind. Ant.*, 1905, p. 45.

<sup>23</sup> Ch. i, lines 587-626.

<sup>24</sup> *Ibid*, lines 601-602. The "recent" changes in the general conception of the state functions are summarized by Leroy-Beaulieu in *L'état moderne et ses fonctions*, pp. 27-48.

<sup>25</sup> *Ibid*, lines 603-608.



the State has to function as the Platonic "guardian" even of the citizen's self-interest.

Municipal by-laws and regulations relating to patents, licenses and charters are in this way provided for in the theory of the *Nīti-śāstras*. The logic of such control exercised by the "*dharma*-states" over the economic and social life of the people is essentially the same as that at the back of German state socialism and modern "nationalisation" schemes culminating in the "public ownership" movement. And this is all the more evident in the enumeration of the crafts and industries that the Śakra state seeks to encourage.<sup>21</sup> The list of productive and æsthetic arts that demand the "developmental" attention of the government according to the *Śakra-nīti*—together with the schedule of duties that Kauṭilya, Manu and the *Mahābhārata* recommend for the king<sup>22</sup>—furnishes the Hindu theory of "enlightened despotism" with its hydra-headed bureaucracy. Whether the *prakṛti* exercise the initiative and sense of responsibility for their material and moral development or not, the state of the *Nīti-śāstras* must address itself to the problem of national culture. As the promoter of *dharma*, and the creator of *kāla*, the State is necessarily the organiser of patriotism and the pioneer of civilisation,—indeed, the chief dynamo of social engineering.

#### 4. *Kingship, a Public Office.*

While "*L'état c'est moi*" embodied the prevailing shibboleth of European despots from Alexander and Augustus Cæsar to Louis XVI, the political philosophers were adumbrating the gospel of justice, natural equality, and sovereignty of the people. Mediaeval political theory in the West, as one can gather from Gierke's and Poole's investigations and the more "intensive" researches of Carlyle, Figgis and Woolf, was essentially a philosophy of "pious wishes," no matter whether conceived by the Stoics, the Roman Lawyers or "civilians," or Church Fathers and canonists. It is interesting to observe that

<sup>21</sup> Ch. i, lines 734-741; Ch. ii, lines 390-411.

<sup>22</sup> *Mbh.*, *Saṁhitā*, Ch. v, (whole), 53, 76-79. Vide the references in Narendranath Law's article in the *Modern Review* for February, 1917. The distinction between the sphere of the State and the sphere of the society that is suggested in Mookerji's *Local Government in Ancient India* (pp. 3-7) as the characteristic of Hindu polity cannot be borne out by the political theory of the *Nīti-śāstras* or by the evidence of actual institutional development.

such "ideals" found expression also, though under different categories, in the *śāstras* (sciences) on *Nīti* and *Dharma* from Kauṭilya to Bhoja.

The poet's definition of the king as one who ministers to the well-being of the *prakṛti* was lifted up by Śukra into a plank of radical philosophy. In one passage of his *Politics* about the position of the king we seem to read the Bolshevistic lines of Robert Burns:

The rank is but the guinea's stamp,  
 .....  
 Though hundreds worship at his word,  
 He's but a coof for a' that.

For, "does not even the dog look like a king," asks Śukra,<sup>17</sup> "when it has ascended a royal conveyance? Is not the king justly regarded as a dog by the poets?" The sentiment is certainly much more extremistic than that in the cry of the first English socialists, the Lollards:

When Adam delved and Eve span,  
 Who was then a gentleman?

Śukra wants us to understand that the king is great only from his station, but that *as an individual* he is just a mortal among mortals. The *office* of kingship, if anything, may be conceded to be sacred, but not the person who happens to hold it. As a human being he is not distinct from other men. In order that the king can command awe and reverence of the people, he is therefore advised by the philosopher to be attended by his retinue of officers. Verily, the regal insignia and paraphernalia, the royal seal,<sup>18</sup> and not the king himself, is the real sovereign. American individualism does not go any further.

This conception of the dignity of man is evident again in the principles of recall and *plebiscite* that the *Śukra-nīti* advocates. In cases of conflict between the king's officers and the subjects the king is advised to take the side of the people. He is to "dismiss the officers who are accused by one hundred men."<sup>19</sup> The truth *vox populi vox dei* was thus known to Hindus also. They have here given expression to the Confucian *mores* preserved in the *Shū-king*.<sup>20</sup> "The great God," said the Superman of China, "has conferred even

<sup>17</sup> Ch. i, lines 745-746.

<sup>18</sup> Ch. ii, line 587.

<sup>19</sup> Ch. i, lines 754-755.

<sup>20</sup> Part iv, Book iii, Ch. ii (Legge's translation).



on the inferior people a moral sense, compliance with which would show their nature invariably right."

The supreme importance of the *prakṛti* is never lost sight of in the speculation of Śukra. The king is a master only in the sense that he is to protect the people's interests and punish the offenders.<sup>21</sup> Like Seneca, the Stoic philosopher of the first century A.D., the Hindu theorist would accordingly exhort the ruler to remember his responsibility as "one out of all mankind who has been chosen to act in the place of the gods."<sup>22</sup> The king is therefore not to enjoy any prerogatives or treat the people in any way he likes. In all *Nīti-śāstras*, as in the writings of Alcuin and Jonas, the *rationale* of kingship is the promotion of *dharma* or justice. This dispensing of justice is to be administered by the king not only between subject and subject, but also between himself and his subjects. He is to appoint spies as much to get secret information about the people's activities as also against his own conduct. He is to find out in what light his policies are being taken by the *prakṛti*. And if the unpleasant truth comes out—i.e., if his intelligence department tells him: "People dispraise you, O King"—it would be "unkingly" or "unphilosophic," as Plato would have remarked, to get angry and punish the persons who condemn him.<sup>23</sup> Rather, he should follow the ideal of the *Rāmāyaṇa* and the spirit of Kālidāsa's *Raghu-vaṃśa* (cir. A.D. 425) or that of the French epic of the twelfth century, *Le Couronnement de Louis*,<sup>24</sup> which taught in quite the *nīti* style of the Hindus that the purpose of God in making the king is not to enable him to satisfy his appetite but that he should tread down all wrongs under his feet. Śukra certainly goes far beyond the poets, when he declares categorically that the king's position is really one of *dāsatva*, i.e., servitude: "The ruler has been made by Brahma (the highest God) a servant of the people. His revenue is the remuneration for his services. He is sovereign or master solely in order that he may protect."<sup>25</sup> The king of the *Nīti-śāstras* is thus a trustee for the *prakṛti*. He is a mere wage-

<sup>21</sup> Ch. i, lines 27-28, 239, 245-248.

<sup>22</sup> Carlyle, i, pp. 31, 224; iii, p. 109.

<sup>23</sup> Ch. i, lines 255-269.

<sup>24</sup> Carlyle, iii, p. 32; cf. Asakawa, op. cit., pp. 40-42.

<sup>25</sup> Ch. i, lines 375-376; iv, ii, 259.

earner in Bandhayana's *Institutes*<sup>39</sup> (cir. B.C. 450) also, and is logically liable to fines according to Manu,<sup>40</sup> for his duty is, as Hinemar (805-882)<sup>41</sup> would say in Carolingian Europe, to "govern according to laws." This conception is the farthest removed from the message of Bodin and Bossuet with their doctrine of absolute monarchy as a *gouvernement de droit divin*.

Quite consistently with the position of the king as a *dāsa* or servant is the right of petition by the subjects postulated in Hindu thought. The king, says Śukra, must personally inspect every year the villages, cities and districts. "He must investigate which subjects have been pleased and which oppressed by the staff of officers and deliberate upon matters brought forward by the people."<sup>42</sup> Altogether, then, the State of the Śukra school of politics is a people's state under royal supervision. The majesty of the people is their political slogan. Such ideas about the dignity of the *prakṛti* or *droits de l'homme* bear apt comparison with those of Azo (1150-1230), the Italian jurist, who in spite of the autocratic *milieu* of the Middle Ages wrote on the sovereignty of the *populus* or *universitas*.<sup>43</sup>

### 5. Ministry, the Pivot of National Life.

The doctrine of the sovereignty of the *prakṛti* is in the thought of the *Nīti-śāstras* invariably connected with that of the *amātya* (ministry) as a check on the possible autocracy of the *svāmīn*. One of the earliest landmarks in the history of this doctrine is to be noticed in Vedic writings (cir. B.C. 1000), the *Aitareya Brāhmaṇa*<sup>44</sup> and the *Śatapatha Brāhmaṇa*.<sup>45</sup> In that body of literature the people are "worshipped" by the king at "election" in and through their representatives, the *Ratnins*,<sup>46</sup> among whom the head of the village elders is one. The *Mahābhārata*<sup>47</sup> maintains this tradition in so far at least as it considers

<sup>39</sup> i, 10, 18, 1.    <sup>40</sup> viii, 336.    <sup>41</sup> Article in the *Enc. Brit.*; Carlyle, i, p. 234.

<sup>42</sup> Ch. i, lines 751-752; cf. Kāmandaka's Confucian dictum in regard to the importance of the people (xiv, 15). The *Great Learning* says: "By gaining the people the kingdom is gained, and by losing the people the kingdom is lost" (Chang's Commentary, Ch. x).

<sup>43</sup> Carlyle, vol. ii, 63-66; Gierke, 30-37, 45-48.

<sup>44</sup> viii, 175

<sup>45</sup> iii, 4, 1, 7; iii, 22, 18; v, 3, 1, 6; v, 3, 5, 31-3.

<sup>46</sup> Jaysawal's "Constitutional Aspects of Rituals at Hindu Coronation" in the *Modern Review*, January, 1912.

<sup>47</sup> *Adi*, Ch. lxxxv, 19-22; *Sānti*, Ch. lxxxiii, 58-60, xci, 29.



the priests to be the "non-official" mouthpieces of the people, and the councillors as their "natural leaders." Finally, in a discussion of the *Arthaśāstra* it is even established that the State has its "sole prop" in the ministry (*mantri-pariṣat*).<sup>46</sup> The *amātya* of the Kautilian theory is in essence an instrument through which the will of the people can be brought to bear on the constitution.

In a very elementary manner the *Agni Purāṇa*<sup>47</sup> and the *Matsya Purāṇa*<sup>48</sup> advise the king "not to decide on the policies alone." The arguments against one-man rule or exclusive "personal" government are based in the *Śukra-nīti* on the conception that the monarch is not infallible. "Even if the work be a trifling one," argues Śukra, "it can be done with difficulty by only one individual." "What can be performed by an unfriended person for a kingdom that is considerable?" is therefore his natural query.<sup>49</sup> Hence his deliberate advice that "even the king who is proficient in all the sciences and a past-master in statecraft should never by himself study political interests, i.e., without reference to ministers." The wise ruler, the ideal "philosopher-king," should ever "abide by the well-thought-out decisions of councillors, office-bearers, subjects, and members attending a meeting,—never by his own opinions."<sup>50</sup>

This hypothetical case of an "all-knowing" sovereign is well known to students of European political philosophy, from Plato to Mill. But the utilitarian creed of the "greatest happiness of the greatest number" on which is erected the legislation of the present day is not prepared to trust itself to the discretion of such an omniscient benevolent individual. For according to modern political conscience the physical magnitude, if not anything else, is too much for one man. The logic of the *Śukra-nīti* is thus essentially modern. Besides, Śukra is conscious also of the complexity of moral and social relations, as well as of the diversity<sup>51</sup> of intellectual attainments among the members of a community,—facts which make it all the more improbable that any single intellectual giant should be competent enough to manage a whole state.

These are also some of the considerations on which Kaṭilya, Kāmandaka (cir. A.D. 300), Manu and others seek to institute a council of experts as the permanent advisory instrument of monarchical politics.

<sup>46</sup> Book v, Ch. iv.<sup>47</sup> Ch. cccxv, verse 18.<sup>48</sup> Ch. cccx, verse 37.<sup>49</sup> Ch. ii, lines 1-2.<sup>50</sup> *Ibid.*, lines 3-6.<sup>51</sup> *Ibid.*, lines 9, 12-13.

And in regard to their position in the state Śukra's idea is definite and clear. "If the king fears their control," says he, "they are good ministers." It is inconceivable to him that "there could be prosperity in a territory where ministers are not feared by the king."<sup>51</sup> The *amātyas* in constitutional theory are thus not more "king's men" like the ministers of England before the introduction of the cabinet system. They must have a individuality and independence of character in order that they may control the whims and caprices of the monarch and systematically govern the course of the State. Nay, by the strength of their wisdom they are expected to deliver a king who has gone astray."<sup>52</sup> And the acid test of their statesmanship is the "improvement of the state in extent, population, efficiency, revenue and administration."<sup>53</sup>

The *Nīti* philosophers have not neglected to consider the other side of the shield. The contingency of an arbitrary Charles I, the Chow of the Mencian radicals in ancient China, the Vena of Hindu tradition, has not been ignored either by Kauṭilya or by Śukra. The evils of "personal government," with their natural and necessary reactions, have been discussed in all the *śāstras*.<sup>54</sup> If the monarch follows his own will, against the advice of Yājñavalkya<sup>55</sup> (cir. A.D. 350) or of the *Purāṇas*, he will tend to be the cause of miseries, says the *Śukra-nīti*.<sup>56</sup> He is likely to "get estranged from the kingdom and alienated from his subjects," in other words, to provoke a revolution. Indeed, he is no longer a "legitimate" king, for by ignoring or defying the counsels of ministers he has made himself into a "thief in the form of a ruler," an "exploiter of the people's wealth," a persecutor, a tyrant.<sup>57</sup> In all respects, both negatively and positively, the ministry is thus a constitutional check in the Hindu theory of monarchy.

### 6. Right to Revolt.

The limitations of the king as ruler are fully admitted in the theory of the *Nīti-śāstras*. Kāmandaka,<sup>58</sup> Manu,<sup>59</sup> and Śukra<sup>60</sup> are never tired of moralising like Elyot in his *Gouverneur* as to the failings to which the monarch as much as all other human beings is naturally liable, especially because of his high position. Moreover, the restraints

<sup>51</sup> Ibid, lines 163-164.      <sup>52</sup> Ibid, lines 14-18: cf. Kāmandaka, iv, 44-45, 48-50.

<sup>53</sup> Ibid, line 166.

<sup>54</sup> Kauṭilya, Book i; Kāmandaka, ii, 60, 64, 71, 73; xi, 75.

<sup>55</sup> i, 312.

<sup>56</sup> ii, lines 7-8.

<sup>57</sup> Ibid, lines 515-516.

<sup>58</sup> i, 23, 37, 56-57; iv, 46, 48; xiv, 19; xiv, 1.

<sup>59</sup> vii, 39-41; 45-53.

<sup>60</sup> i, lines 181, 183-185, 197-198, 243-244.



on his authority implied in the conception of kingship as a public service and in that of the ministry as a body of overseers and controllers are the two checks that the philosophers offer to the doctrine of the *saptāṅga* state. It has to be observed that both these restrictions are distinct from and in addition to the moral and spiritual checks that are binding upon all men as men according to normal Hindu pedagogies. The king, therefore, is not sacred. As a consequence, Hindu thought does not seem to have ever recognised any "divine right" of kings, just as Hindu history does not know of any theocratic state, except in the Khalsa of the latter-day Sikhs (seventeenth and eighteenth centuries).

The secular idea of monarchy is not, however, inconsistent with the conception of the ruler as a "god in human form."<sup>61</sup> The divine character of royalty is described in the *Manu Samhitā* and the *Mahābhārata* and is stated also in the *Śukra-nīti*. Royalty is indeed super-human energy embodied in a human institution, exactly as every activity and *élan* or *śakti* of life is godly or divine in the mythological imagery of Hindu henotheism. But the king is not "vicar of God" as understood by mediæval western philosophers, imperial as well as anti-imperial.<sup>62</sup> The divinity that hedges the monarch is the glory and importance of the functions that he has to perform as *svāmin*. By analogically comparing the marks of sovereignty with the attributes and *śakti* of the gods (or powers of nature) Śukra wants the people to understand nothing more than the fact that kingship consists in protection of person and property, administration of justice, diffusion of culture and *dharma*, philanthropy and charity, and last but not least, realization of revenues.<sup>63</sup> Not even the thinkers of Mann's school by any means contemplate the "patristic" dogma of the state or the monarch as divine in a theological sense. Their metaphor is meant only to bring to the forefront the supreme character of Bodin's *majestas* as an abstract attribute in civil society. In order to appreciate Hindu political theory it is essential to remember this materialistic view of sovereignty which, so far as Eur-America is concerned, is absolutely un-Christian or pre-Christian, i.e., "modern" and Greek.

<sup>61</sup> *Manu*, vii, 4-8; *Mbh.*, *Pana*, clxxxv, 27-31; *Śukra*, i, lines 141-143.

<sup>62</sup> Carlyle, vol. i, pp. 147-160; iii, pp. 115, 117-123; Figgis, *Divine Right of Kings*, pp. 219-226.

<sup>63</sup> i, lines 144-149; 151.

In any case, the metaphorical sacredness of sovereignty does not carry with it, according to *Nīti* philosophers, the infallibility and inviolability of the holder of the scepter. Not any prince and every prince is "made out of the permanent elements" of the gods of fire, air, water, light, wealth and so forth. It is "only the king who is virtuous that is a part of the gods." How to know such a ruler? The marks of the "god in human form" are fully described in the *Kāmandaki-nīti*,<sup>44</sup> *Śukra-nīti*<sup>45</sup> and the *Manu-Saṁhitā*.<sup>46</sup> He must practise self-restraint and be valorous and skilled in the use of arms and weapons. He must be well up in statecraft and diplomacy and must be able to crush the foes. He must be learned in the arts and sciences. And he must have long-sighted statesmanlike views. But "otherwise (i.e., if he happens to be the enemy of *dharma* and oppressor of the people), the king is a part of the demons." Such notions are diametrically opposed to the creed of St. Augustine<sup>47</sup> that even Nero was ruler by divine right.

One must not consequently look for a Gregory the Great in India to preach on the exemplary conduct of a "good subject" like David who would not criticise the tyranny even of a Saul. The radical tendencies of the *Nīti-śāstras* are developed on postulates which are as the poles asunder to the axioms of the Church Fathers. In *Nīti* thought the king *can* do wrong as any other mortal. The person, property and family of the ruler are, therefore, not exempt from punishment by the people, e.g., the fine of the *Manu Saṁhitā*. The bed-rock of Hindu political philosophy in the analysis of kingship is accordingly furnished by the differentiation of the king as "a part of the gods" from the king as "a part of the demons." This is the basis of the distinction between "legitimate kingship" and its contrary, i.e., tyranny. In the treatises on *Smṛti* and *Nīti* kingship automatically ceases to be legitimate as it ceases to promote justice (*dharma*), and the drastic remedy suggested is revolution and tyrannicide.

Kauṭilya observes that *prakṛti-kṛpā hi sarvokṣebhyaḥ garīyā*, "the wrath of the people is the supremest or most dangerous of all wraths." This is the Hindu counterpart of the Confucian proverb: "Of all who are to be feared, are not the people the chief?" In other words, the

<sup>44</sup> iv, 3-8.

<sup>45</sup> i, lines 139-140, 167-170

<sup>46</sup> vii, 25, 26, 27-29, 31-32, 33-34.

<sup>47</sup> *City of God*, Book v, 19, 21 (Dod's trans., vol. i, pp. 216, 219).



"fear of the people is the wisdom of the Lord." Like Mencius,<sup>51</sup> the Rousseau of ancient China, and Manegold of Lautenbach, the most radical anti-imperialist of mediæval Europe, Manu has described in no uncertain terms the form generally taken by this "wrath of the people." "The king who through foolishness arbitrarily tyrannises over his own state is very soon deprived of his kingdom and life together with his kith and kin. As the lives of living beings perish through torture of the body, so the lives of kings also are lost through torturing the kingdom."<sup>52</sup> Such a "torturer" or persecutor is known as "ruiner" or "destroyer" in the *Mahābhārata*. And according to its teachings he is to be executed (*nihantavyah*) by the people.<sup>53</sup> It is thus not the Gregorian doctrine of non-resistance championed by Hobbes in the *Leviathan* or by his junior French contemporary, Bossuet, in the *Politique* that could have found an echo in Hindu political thought. The Stuarts of England and *le Grand Monarque* would have been thoroughly disappointed with the *Niti* theory in regard to the status of the king. The right of resistance to the king's "demonical," i.e., autocratic and arbitrary, rule is taken for granted, and the doctrine of expulsion of the tyrant one of the elementary facts recognized in Hindu political *Weltanschauung*. The student of the *Niti-hāstras* is thus constantly reminded of Languet's (1518-1581) queries in the *Vindiciæ contra Tyrannos*<sup>54</sup> as to whether it is "lawful to resist a prince who violates the laws of God and lays waste his church" and "whether one might resist a prince who oppresses and ruins the state, and how far."<sup>55</sup> And the conclusion that is advanced by the European advocate of tyrannicide is identical with that of the protagonists of *dharma*.

The *Tyrannos* of the Western political theory is the "mere fellow" (and not a "sovereign") of the Chinese Mencians and "the monarch who follows his own will,"<sup>56</sup> is "a thief in the form of ruler,"<sup>57</sup> and "the enemy of virtue, morality and strength,"<sup>58</sup> etc., of the Hindu radicals. The *Śukra-nīti* is quite at one with the *Politica* of Aristotle in its investigation of the "abuses" to which monarchy degenerates under "abnormal" conditions. And neither Isidore of Seville under the influence prob-

<sup>51</sup> *The Book of Mencius*, (Legge's trans.) Bk. 1, pt. ii, Ch. viii 2, 3. Vide the author's "Democratic Background of Chinese Culture" in the *Scientific Monthly*, January, 1919; cf. Dawson, *Ethics of Confucius*, 241-247.

<sup>52</sup> Manu, vii, 111-112.

<sup>53</sup> *Anuśāsana*, Ch. lxi, 32-34.

<sup>54</sup> Dunning, op. cit., vol. ii, 46-55.

<sup>55</sup> Chs. ii, iii.

<sup>56</sup> *Śukra-nīti*, 6, lines 7-8.

<sup>57</sup> *Ibid*, 515-516.

<sup>58</sup> *Ibid*, 549-550.

ably of Stoic teachings, nor John of Salisbury<sup>78</sup> in the *Policraticus* makes out a more pronounced antithesis between the king and the tyrant than Manu or Śukra. The unequivocal enunciation of the doctrine of resistance, i.e. of the rights of the *prakṛti* as against the "demon" in human form is as manifest in Śukra as in Manu. Quite in keeping with the spirit of the *Mahābhārata*, Śukra gives the verdict that the people should "desert the tyrant as the ruiner of the state."<sup>79</sup> The "alienation from the subjects"<sup>80</sup> because of "repression" leads ultimately to his ruin.<sup>81</sup> The "discontent" may assume larger proportions and "destroy the monarch with his whole family."<sup>82</sup> The overthrow and execution of Vena and Nāhuṣa, the tyrants of Hindu legends, are therefore justified as a matter of course.<sup>83</sup> Only the *Śukra-nīti* and the *Manu-Saṁhitā* are not explicit as to the methods of doing away with tyrants, if, for instance, as approved by the author of the *Policraticus*, the poisoning of a Tiberius could be resorted to by the people.<sup>84</sup>

As a natural corollary, however, the right to "cashier kings for misconduct" is in Śukra's theory backed by the right to "elect" a ruler. In the place of the deposed tyrant the priest, with the consent of the ministry should instal one who belongs to his family and is qualified.<sup>85</sup> This advice of the Hindu philosopher is of a piece with Mencius' commendation of the conduct of the rebel minister I Yin,<sup>86</sup> and is organically related to the general theory of popular sovereignty in Asian political philosophy.

#### 7. *Taxes (bali) as Wages and Prices.*

The right of the *prakṛti* to revolt is essentially derived from the conception of *saṁaya* or compact, and this again is integrally connected with the theory of *koṣa* or public finance. On election, according to the *Mahābhārata*,<sup>87</sup> the ruler makes a *pratijñā* (vow or oath) that he will

<sup>78</sup> Poole, pp. 201-225, 238 (John of Salisbury). Carlyle, vol. iii, pp. 111, 113, 137-140, 145; for a general account of Isidore see Brehaut's *Encyclopædial of the Dark Age; Isidore of Seville*.

<sup>79</sup> ii, 550.

<sup>80</sup> ii, 8.

<sup>81</sup> i, 319-320; cf. the effects of the mal-administration of justice in Kāmandaka, xiv, 13-14.

<sup>82</sup> iv, ii, 49.

<sup>83</sup> i, 135-138.

<sup>84</sup> Figgis, *From Gerson to Grocius*, p. 170; Carlyle, vol. iii, p. 145.

<sup>85</sup> ii, 551, 552.

<sup>86</sup> Book vii, pt. i, xxxi.

<sup>87</sup> *Sānti*, ch. lix, 106-7, ch. lxvii, 18, 24-28. Important passages bearing on this



protect the people, and the people reciprocate by promising to help him with the "root of the army,"<sup>55</sup> i.e., the "sinews of war," or *les nerfs de la république*, to use Bodin's expression. Kingship is by its very nature a public office, and the masters of the king are the people who have the power of the purse. From the standpoint of the sovereign, then, as Śukra makes it clear, the revenues are but the wages for his labor, and from the standpoint of the people they are the price offered for the service of protection. Taxation, according to this theory, is the "cash nexus" binding the king and the people in the state. It represents, in reality, the material basis of the contract between two parties in regard to so much remuneration for so much benefit rendered. The right to levy a tax is dependent on the duty of protecting the people. Should, however, the taxes be ever so unjust in the realization or in the disbursement, the "discontent of the people would destroy the king with his whole family."<sup>57</sup> The right of resistance is a natural weapon of the people in Śukra's theory of finance. Recourse is had to it as the ruler ceases to discharge his functions according to the terms of the compact.

For normal times however, i.e., as long as the people are paying the piper and the piper is willing to play the tune called for, Kāmandaka and other Hindu theorists have made provision for a considerable amount of revenue. It is not a slight Theocritean burden of taxation that the *Nīti-śāstras* have in view, for the state conceived by them is not a primitive polity with functions of an idyllic character. Manifold are the services, as we have seen, rendered by the state in Hindu theory; the revenues (*balī*), i.e., wages are therefore necessarily varied and considerable."<sup>58</sup> Manu<sup>59</sup> and Śukra<sup>60</sup> recommend a levy on almost every taxable resource of the people. Indirect taxes on commodities are to be paid by traders. No sale is to be left unassessed from cattle and gold to fruits and flowers. Land, of course, contributes its quota. The right of pre-emption is also to be enforced. One day's service per month and per fortnight the state is allowed by Manu<sup>61</sup> and Śukra<sup>62</sup> respectively to exact from artists, craftsmen, menial workers and independent laborers. The only limit that the *Manu-Saṃhitā* knows is the absolute

subject may be seen in Kumaraswamy's "Hindu Theories of State and Social Compact" in the *Hindustan Review* (Allahabad), May-June 1918

<sup>55</sup> Śukra, iv, ii, 28.      <sup>57</sup> Śukra, iv, ii, 49.

<sup>58</sup> Cf. Kāmandaka's "eightfold" sources of public income (v, 78-79, and list of appropriations (xiii, 31-32).

<sup>59</sup> vii, 127, 130, 132.      <sup>60</sup> iv, ii, lines 212-258.      <sup>61</sup> vii, 138.      <sup>62</sup> iv, ii, 241.

limit furnished by the sound economic doctrine, "as far as the market will bear." It lays down the golden rule of realising the maximum possible without inflicting the least annoyance. For the state that shears the sheep to the skin really kills the goose that lays the egg. In Manu's language "excessive imposts" would lead but to the "destruction of one's own roots."<sup>32</sup> We are told indeed that the levy is to be *alpālpa*, i.e., in small quantities. But the *camouflage* of these alleged negligible doses cannot impose on anybody, for the theorist takes care to point out that the people are to be sucked dry in the manner in which "leeches, calves and bees" help themselves with regard to their food.<sup>33</sup> The process of steady and patient, although slow and imperceptible, drain is thus suggested. Statesmen are, in short, to be guided by the principle analogous to the one well known in the investors' world, viz., that of "small rates" but "quick returns."

We find this hint of Manu's fully elucidated in the *Arthaśāstra*. "Just as fruits are gathered from a garden," says Kaṭilya,<sup>34</sup> "as often as they become ripe, so revenue shall be collected as often as it becomes ripe." This principle of continuous levy might be indiscriminately observed in a suicidal fashion. Hence the sober advice that collection of revenues or fruits must not be allowed "while they are unripe," for there is a danger lest their "source be injured" to the immense peril of the state. In the phraseology of the *Mahābhārata* the *rāṣṭra* must not be "over-milked."<sup>35</sup>

The fear of injuring the source or killing the goose, or "spoiling the market" as economists would say, haunts likewise the financiers of the Śūkra school. The cultivator is to pay the dues to the state but the state must take care that he "be not destroyed."<sup>36</sup> Land revenue is to be realized, as we read in the *Śūkra-nīti* in the fashion of the "weaver of garlands" and not of that of the charcoal merchant.<sup>37</sup> The latter sets fire to the woods make charcoal and thus destroys the whole property. But the weaver of garlands plucks from the trees only such flowers as are full blown and then preserves the rest as well as the trees for future use. Fortified with this much discretion the finance minister is to test the "faculty" or taxability of the people at every conceivable point. He is to "enjoy fruits everywhere" and "collect funds by hook or by crook."<sup>38</sup>

<sup>32</sup> vii, 139. <sup>33</sup> vii, 129. <sup>34</sup> Bk. v, Ch. ii; *Ind. Ant.*, 1900, p. 204.

<sup>35</sup> *Sānti*, lxxxvii, 20-22. <sup>36</sup> iv, ii, 222. <sup>37</sup> iv, ii, 35-36, 223. <sup>38</sup> iv, ii, 2, 250.



No resource is then left untapped in Hindu fiscal thought, and "taxes, more taxes, still more taxes" appears to be the slogan popularized by the *Kāmandakīya-nīti*.<sup>102</sup> But the theory of such a heavy assessment is redeemed by the postulate that the people are normally in a position to bear the burden and maintain the "root of the army." The philosophers of finance have therefore seen to it that the state promotes by all means the economic prosperity of its members.<sup>103</sup> The *Sabhā-prava* of the *Mahābhārata* is explicit about the development of agriculture by the government to such an extent as to render it independent of the monsoons. Kāmandaka wants the state to patronize the commercial classes. The people's interests are looked after in Śukra's suggestion that if "new industries be undertaken or new lands brought under cultivation" no taxes are to be demanded until the new ventures "have realized profit twice the expenditure."<sup>104</sup> Such remissions of taxes or suspensions of revenue for certain periods are, however, not to be permitted by Kauṭilya on *doctrinaire* grounds.<sup>105</sup> The difficulties in the improvement effected by the peasants are to be carefully considered in fixing the rate of remission. Likewise is the wealth of the land sought to be augmented by protective duties, e.g., on foreign salts and wines.<sup>106</sup> Kauṭilya would also recommend legislation against "profiteering."<sup>107</sup> Consumers may thereby be protected from ruinously high profits and a general level of moderate prices would encourage saving. But, on the other hand, Śukra does not want to be unjust to the seller.<sup>108</sup> The excise on sales is not to be realized if the trader receives what is less than or just equal to the cost.

Development of national resources being thus provided for in diverse ways, the Hindu theory of taxation automatically finds its own safety-valve. This principle of replenishment or recuperation is clearly stated by Śukra in the dictum that the "collector of taxes is to be like the gardener who plucks flowers and fruits after having duly nourished the trees with care."<sup>109</sup> Kāmandaka's idea is similar.<sup>105</sup>

The financiers' solicitude for the people's material prosperity is brought out in bold relief by the special arrangements they seek to devise for "hard times" in state-housekeeping. Emergency finance is treated

<sup>100</sup> v, 87.

<sup>101</sup> *Ibid.*, iv, ii, 3-6, 15-16f 29-30, : *Sabhā*, v, 70-79; Kāmandaka, v, 80.

<sup>102</sup> iv, ii, 242-244.

<sup>103</sup> *Ind. Ant.*, 1905, p. 2.

<sup>104</sup> and <sup>106</sup> *Ibid.*, pp. 50, 53, 55-57.

<sup>105</sup> iv, ii, 218.

<sup>107</sup> *Ibid.*, ii, 345-346.

<sup>108</sup> v, 84.

by them as something distinct from normal finance. Fines, land revenues, excise etc., must not be enhanced, says Śukra.<sup>109</sup> in normal times. Nor should holy places, religious establishments or properties consecrated to the gods be assessed as sources of public income under peace conditions. Extraordinary duties and fines may be levied when the State is preparing to maintain an army on war-footing.<sup>110</sup> While the community at large is to be drawn upon for war-finance by regular enhancements of the rates, the pressure of the State is to be borne more distinctively by the rich. And the doctrine is laid down that loans are to be floated by the government to which the wealthy classes should be invited to contribute. The "public debt" is to be redeemed, however, with interest when the national danger is over.<sup>111</sup>

### 8. *Militarism and Pouvoir* (Śakti-yoga).

"A joy is it to be killed in war," says the *Mahābhārata*,<sup>112</sup> "painless is the soldier's death, and heaven is his goal." The poets of the Great Epic were but continuing the tradition of the *vedas* pervaded as they had been by *śakti-yoga*, the spirit of *pouvoir* or *Machtpolitik*. For, nothing short of a world-conquest was the ideal of young India of the Vedic period. "Mighty am I," as the earliest Hindu political philosophers (cir. B.C. 1000) set the creed of life for man, "Superior by name, upon the earth, conquering am I, all-conquering, completely conquering every region."<sup>113</sup> Thus began the conception of war as a "categorical imperative" in Hindu thought, which found its most complete expression in the doctrine of *niṣkāma karma* preached by Krishna in the *Gītā*<sup>114</sup> (cir. B.C. 200) and was further popularised by works like the *Agnī Purāṇa*<sup>115</sup> for mediæval India.

Manu also is a champion of this Kṣatriya spirit or militarism of the Hindus. But probably modern war-lords would recognize in the Indian Śukra their own kin. "Even Brāhmaṇas (the most intellectual order of people)," says he, "should fight if there have been aggressions on women and priests or if there has been a killing of cows."<sup>116</sup> According to the *Śukra-nīti*, the death of Kṣatriyas (warriors) in the

<sup>109</sup> iv, ii, 17-18.

<sup>110</sup> iv, ii, 19-20.

<sup>111</sup> iv, ii, 21-22.

<sup>112</sup> *Karṇa*, xciii, 55-59.

<sup>113</sup> *Atharva Veda* (Bloomfield's version), xii, i, 54.

<sup>114</sup> Section ii, (Telang's trans. in the *S.B.E.*), pp. 46, 47, 48.

<sup>115</sup> Ch. ccxxxii, 52-56, ccxlv, 8.

<sup>116</sup> iv, vii, 599. Cows are sacred animals to the Hindus.



bed is a sin. The man who gets death with an unhurt body by excreting cough and bile and crying aloud is not a Kṣatriya.<sup>117</sup> The military morality is categorically stated thus: "Death in the home except in the fight is not laudable. Cowardice is a miserable sin."<sup>118</sup> And "the Kṣatriya who retreats with a bleeding body after sustaining defeat in battles and is encircled by members of the family deserves death." Further, what is there to regret in the death of the brave man who is killed in battle? It is a blessing in disguise. For, "the man is purged and delivered of all sins and attains heaven."<sup>119</sup> Nay, who would not invite such a death? For, "the Apsaras (heavenly maidens) vie with one another in reaching the warrior who is killed in action in the hope that he be their husband."<sup>120</sup> Nothing indeed could be more tempting in view of the notion that "the rascal who flies from a fight to save his life is really dead though alive, and endures the sins of the whole people."<sup>121</sup>

The "sanction" inculcated here would be called *Bushido* in Japan. Does this not seem to be a chip from the Lyncurgan creed followed in the public barracks of Sparta? Or is it a spark from the *Politics* of Heinrich von Treitschke?

Let us now look to the other side of the shield. The international jurists of the world and peace-propagandists of America have of late been devising ways and means to render warfare more humane and less barbarous. On several occasions before the outbreak of the Great War, resolutions were passed by the "Concert of Europe" at the Hague Conferences regarding the kind of arms and ammunitions to be avoided out of consideration for human suffering. But the Hindu thinkers of Manu's school have handed down a tradition of chivalrous "ideals" probably as old as the sixth century B.C. The "resolution" in *Manu-Saṃhitā* reads thus in verse:<sup>122</sup>

Let the soldier, good in battle, never guilefully conceal,  
(Wherewithal to smite the unwary) in his staff the treacherous  
steel;

Let him scorn to barb his javelin—let the valiant never anoint  
With fell poison-juice his arrows, never put fire upon the point.  
In his car or on his war-horse, should he chance his foe to meet,

<sup>117</sup> iv, vii, 608-609.<sup>118</sup> iv, vii, 612-613, 614-615.<sup>119</sup> iv, vii, 620-621.<sup>120</sup> iv, vii, 622-623.<sup>121</sup> iv, vii, 636-637.<sup>122</sup> Manu, vii, 90-93 (Griffith's rendering). Cf. also Śukra, iv, vii, lines 716-721.

Let him smite not if he find him lighted down upon his feet.  
Let him spare one standing suppliant, with his closed hands raised  
on high.

Spare him whom his long hair loosen'd blinds and hinders from to  
fly.

Spare him if he sink exhausted ; spare him if he for life crave,  
Spare him crying out for mercy, " Take me for I am thy slave."

Still remembering his duty, never let the soldier smite

One unarm'd, defenceless, mourning for one fallen in the flight ;

Never strike the sadly wounded—never let the brave attack

One by sudden terror smitten, turning in base flight his back.

These sentiments and " pious wishes " may be useful even today. We notice once more that the mentality of Hindu political thinkers is quite of the same stuff as that of the modern Eur-American phrase-makers. For the Orientals also knew how to lecture on making the " world safe for civilization and humanity."

#### 9. *Caste and Public Service.*

The gospel of puissance and militarism is not intended exclusively for the so-called military (Kṣatriya or Samurai) caste. In Hindu thought army service has always been held to be national, i.e., the duty of every order of citizens. Brāhmaṇas or priests can be soldiers according to the *Mahābhārata*,<sup>123</sup> as well as according to the lawbooks of Gautama<sup>124</sup> (cir. B.C. 550) and Vasiṣṭha.<sup>125</sup> The *Manu Samhitā* also recommends recruitment from the priestly caste.<sup>126</sup> And, as noticed above, Śukra's opinion is quite clear<sup>127</sup>. Baudhāyana is in favour of enlisting the Vaiśya<sup>128</sup> or the so-called artisan and mercantile classes. They are eligible as soldiers in the *Mahābhārata* also.<sup>129</sup>

No distinction is likewise made in the *Arthaśāstra* between castes or hereditary and personal occupations in the matter of inducting troops for national defence. The regulating principle is nothing but fitness or qualification as fighting material. In Kauṭilya's book there is a discussion as to the relative bravery of the different castes. " My teacher says," as we read, that " of the armies composed of Brāhmaṇas, Kṣatriyas, Vaiśyas or Śūdras (lower orders), that which is mentioned first on

<sup>123</sup> *Sānti*, ch. lxxviii, 34.

<sup>124</sup> vii, 6.

<sup>125</sup> ii, 22.

<sup>126</sup> xi, 81

<sup>127</sup> Śukra, iv, vii, 599, 604-607.

<sup>128</sup> ii, 2, 4, 18.

<sup>129</sup> *Kaṇva*, xlvii, 19; *Sānti*, clxv, 34.



account of bravery is better to be enlisted than the one subsequently mentioned." But to this Kauṭilya makes an objection on the ground, rather too idealistic for his usual *Realpolitik* attitude, that the Brāhmaṇas might be won over by prostration, because as priests, they are likely to be sentimentally weak to those who are submissive. Hence the army of Kṣatriyas trained in the art of wielding weapons is better, or the army of Vaiśyas or Śūdras having greater numerical strength.<sup>150</sup> Thus while Kauṭilya does not make the calling of army the exclusive preserve or monopoly of any section of community, he would exempt the Brāhmaṇas, if at all, on the sole ground of relative military incompetency.

The theory of national service on the question of castes is explicitly stated in the *Śukra-nīti*. According to this treatise, caste is to play no part in the consideration of a person's qualification for officership. No officer in the army hierarchy from the *ayutika* (general in command of ten thousand troops) down to the *gaulmika* (head of thirty) and *pattipāla* (head of five or six) is to be selected from any privileged class, tribe or race. Only such persons as are well up in *Nīti-śāstras*, in the use of arms and ammunitions, the manipulation of battle arrays, and in the art of management and discipline, as are not too young but of middle age, as are brave, self-controlled, able-bodied, always mindful of their own duties, as are devoted to their superiors and hate their enemies, should be made commanders and soldiers, no matter whether they are Kṣatriyas, Vaiśyas or Śūdras, or even descended from Mlecchas (unclean barbarians).<sup>151</sup>

But since the warrior caste is likely to specialize in valour, and in the art of war, *Śukra-nīti* would give the preference to a Kṣatriya, and failing him to a Brāhmaṇa.<sup>152</sup> As a rule, it would not confer commission on the mercantile or agricultural classes, the Vaiśyas, because their service is needed in other fields. They cannot be spared from attending to the normal economic interests of the State. And as for the Śūdras, they are usually to be held incompetent or unfit to take the lead, because like the ancient Greeks the Hindu thinkers also postulated the existence of a class of "natural" slaves,<sup>153</sup> born only to serve. Under ordinary circumstances, therefore, a Śūdra is not to be in command of troops. But even these conventional arguments against Vaiśyas and Śūdras are over-ridden by the supreme consideration of valour. Since

<sup>150</sup> Bk. ix.<sup>151</sup> ii, 276-285.<sup>152</sup> ii, 865-866.<sup>153</sup> Manu, viii, 413-414.

fighting is treated as "the duty of the four pure as well as of mixed castes,"<sup>134</sup> the commander may be selected from any caste,<sup>135</sup> for, after all, says Śukra finally, it is bravery that is to be looked for in a commander. The only persons against whom the theoretical injunction is absolute are the cowards, even though they be Kṣatriya by caste.<sup>136</sup>

This principle of indifferentism to caste regulates Śukra's thought not only in regard to the officers and privates of the army but to every branch of the public service. As usual, the Śūdra is normally declared ineligible for a seat on the council of ministers, and the traditional preference is accorded to the Brāhmaṇa,<sup>137</sup> failing him to the Kṣatriya, and failing that, to the Vaiśya. But this stereotyped order of selection for the ten *prakṛtis* or councillors is thrown overboard in the general discussion on the subject. We are told that only those who are versed in politics and are men of good deeds, habits and attributes, and who are gentle in speech and old in age "should be made members of council irrespective of caste."<sup>138</sup> In making appointments to offices "one should not notice only the caste or race or only the family,"<sup>139</sup> though the "accident of birth" is of course an important consideration. "Work, character and merit,—these three are to be respected—neither caste nor family."<sup>140</sup> Neither by caste nor by family can superiority be asserted.<sup>141</sup> The importance of caste is relegated in the *Śukra-nīti* only to social functions, such as marriages and dinner-parties.<sup>142</sup>

Further, among the six officers<sup>143</sup> to be appointed in each village as representatives of the crown, it is interesting to observe that the chief executive may come even from the priestly caste, and that even the warrior caste can contribute men to the department of revenue.<sup>144</sup> Thus according to Śukra the Brāhmaṇa need not always have to pursue the religious avocation, nor the Kṣatriya always to be a soldier. In political theory, therefore, caste is not the supreme factor in an individual's occupation or professional activity as it has been alleged to be by the scholars in indology.<sup>145</sup>

Incidentally, it may be pointed out that the Hindu theory of

<sup>134</sup> Śukra, ii, 868.

<sup>135</sup> Ibid, ii, 887.

<sup>136</sup> Ibid, ii, 896.

<sup>137</sup> ii, 859-861.

<sup>138</sup> ii, 333-336.

<sup>139</sup> ii, 110.

<sup>140</sup> ii, 111-112.

<sup>141</sup> ii, 113.

<sup>142</sup> ii, 242-245.

<sup>143</sup> ii, 862-863.

<sup>144</sup> A rare exception is Hopkins. Vide his article in the *Journal of the American Oriental Society*, 1889, p. 185.



social orders did not treat the castes as water-tight compartments even in regard to marital relations. Inter-caste marriages were held valid by Kauṭilya, Manu, Yājñavalkya, and Viṣṇu.<sup>145</sup> (c. A.D. 250.) Race-fusion or blood-intermixture, both horizontal and vertical, was, therefore, accepted as a normal phenomenon, in the legal investigations of sociologists bearing on the problems of inheritance, succession, and partition of property.<sup>146</sup>

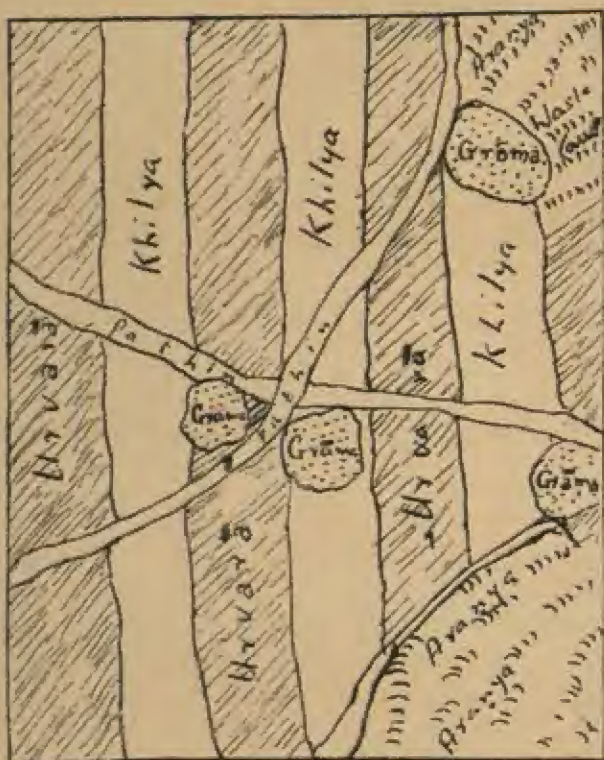
<sup>145</sup> Kauṭilya, *lxiv*; *Mbh.*, *Anuśāsana.*, *xlvi*, 17, 28, *xlvi*, 4, 7, 8; Manu, *iii*, 13, x, 6-7; Viṣṇu, *xxiv*, 1-4; Baudhāyana, *i*, *viii*, 2-6, *i*, *ix*, 3-5; Yājñavalkya, *i*, 57, 91, 92, *ii*, 125. These references are borrowed of Vanamāli Vedāntatīrtha's Bengali article in the *Prabāsi* (Calcutta) for Vaishākha 1326 (April 1919).

<sup>146</sup> Enough data are not available yet for an epigraphic study of the caste system. But already it might be shown that the *rājās* of the ruling dynasties and of the *gaṇas* (republics) belonged very rarely to the so-called Kṣatriya caste, as the theory of water-tight compartments would lead one to presume. Similarly, generals and officers of the army were contributed by the priestly, trading and Śūdra classes: cf. Mookerji, pp. 59-62; Majumdar, *Corporate Life in Ancient India*, pp. 146-149, 160, 164, 171, 172. A "military interpretation" of Hindu history with special reference to the ethnic elements has been suggested in Sarkar's *Chinese Religion through Hindu Eyes*, pp. 195-208 ("A Melting Pot of Races").

Note the cephalic index tests as well as legends and inscriptions on the strength of which Rama Prasad Chanda maintains that Brāhmanas of the "outer countries" were "outlandish" in stock, and that Brāhmanas and non-Brāhmanas are of common origin (*The Indo Aryan Races*, 163, 167, 180, 182, 188, 191, 194.)







PROBABLE PLAN OF THE LAND SYSTEM.

## THE LAND-SYSTEM AND AGRICULTURE OF THE VEDIC AGE.

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In an economic history of Ancient India and in conformity with the Hindu Science of *vārtā* or Political Economy,<sup>1</sup> the land-system forms the subject of primary consideration. The land forms the foundation of the whole social economy of the Vedic Āryas—evidently an agricultural people. They appear to have utilised the land under their occupation in at least four different ways, namely, the habitat or the villages (*grāma*, *loka*, *jana*), the arable land (*urvara*, *kṣetra*), the pasture land (*vraja*, *goṣṭha*, *śuyavasa*, *khila* or *khilya*), and the forest land including the waste land (*araṇya*).

*The villages of the Āryas as opposed to the scattered homesteads  
of the Dāsas.*

The villages are copiously referred to in the Vedic literature.<sup>2</sup> During the age of the *Rgveda* the *grāma* of the Āryas appears to have stood in contrast to *pūr* or *pura* of the Dāsas. The two words *pūr* and *pura* occur more than sixty times in ten *maṇḍalas* of the *Rgveda*. Sāyaṇa explains the words as meaning *nagara* or city. But his interpretation is not beyond doubt; and it would be proper here to determine the real nature of the *pura* on the evidence of the *Rgveda*.

It appears that India of the age of the *Rgveda* contained innumerable *purās* belonging to the Dāsas<sup>3</sup> or their chieftains. The most important and powerful of these chieftains was Śambara, son of Kulitara,<sup>4</sup> who is credited with the possession of at least one hundred

<sup>1</sup> *Arthasāstra*, Book I, Chapter 4: कृषियुगपत्त्ये वाणिज्या च वार्ता। See Mr. Law's "Vārtā," in the *Indian Antiquary* for September, 1918.

<sup>2</sup> See *Rgvedapadānām Anukramanikā* for *grāma*, *loka* and *jana*.

<sup>3</sup> *Rgveda*, VIII, 5, 31; III, 12, 6; I, 103, 3; etc.

<sup>4</sup> *Rgveda*, IV, 30, 14: उन दामं कौलितरं ददतः पर्यन्तदधि श्ववावद्विन्द्र शम्बरः।



*puras*.<sup>1</sup> He had an immense following<sup>2</sup> and probably ruled over a region called Uḍavraja along with another ruler named Varci.<sup>3</sup> It was the Arya king Atithigva Divodāsa who defeated him,<sup>4</sup> evidently in one of his hill-forts or *pura*<sup>5</sup> and captured his ninety-nine *puras*. Another *dāsa* chieftain named Vaṅgrāda possessed one hundred *puras*.<sup>6</sup> The *Rgveda* mentions the names of several other chiefs<sup>7</sup> who probably possessed such *puras*.

That the *puras* were often, if not generally, situated on hills, is clear from the fact that Śambara was thrown down from such a place.<sup>8</sup> The Panis and their probable leader Vala<sup>9</sup> appear to have had their strongholds on hills.<sup>10</sup> The *puras* are spoken of as having been made of *āyas* or Iron<sup>11</sup> and of *aśman* or stone.<sup>12</sup> Even if we entertain

<sup>1</sup> Ibid. VI. 31, 1: लं शतान्यव शस्त्रस्य पुरो जवन्वाग्रमोनि दद्यात् । अगिनी यत्र गच्छा गच्छीवो दिवोदासाय सुन्वते सुतको भरदाजाय शृण्वते वसुनि ।

<sup>2</sup> Ibid. VI. 47, 2: श्यौम in अयं स्वादुरिह मदिरु आस यस्यान्द्रो श्वहन्त ममाद । पुक्वि यद्यौमा शस्त्रस्य वि नवति नव च देशोऽहम् ।

<sup>3</sup> *Rgveda*, VI. 47, 21: दिवेदिवे सहशोरन्यमथं कृष्णा अमेधदप मयनो जा । अहन्दासा शक्नो वस्यतोद्वले नचिनं शस्त्रं च ।

<sup>4</sup> Ibid. I. 130, 7: IV. 26, 3; IV. 30, 20; IX. 61, 2.

<sup>5</sup> Ibid. I. 130, 7: भिनत्युः नवतिभिन्द् पूरवे दिवोदासाय मदि दाग्रपे श्मो वस्येव दाग्रपे श्मो । अतिथिवाय शस्त्रं गिरिष्यो आभरत् । मदी धनानि दयमान आजमा विश्वा धनान्योजमा ।

<sup>6</sup> Ibid. I. 63, 8: *Atharvaveda*, XX. 21, 8: तम् कच्छमुन पश्य वधोमेजिष्ठयानिधिमस्य वधेनो । लं शता वहुदस्याभिनत् पुरो नानुदः पुरियूता अजिघ्रसा ।

<sup>7</sup> For example, *RV.* I. 103, 8 mentions Śaśpa, Pipra, Kuyava and Vṛtra, Śuśpa and Kuyava submitted to the Arya king Kutsa, and Pipra was defeated by Rjāśwā (*RV.* II. 19, 6; IV. 16, 12; IV. 16, 13). Cumuri and Dhumi were defeated by Dabhīti (*RV.* VI. 18, 8; VI. 26, 6; VII. 19, 4). Śruta, Kavaśa, Vrdha, Druhyu were defeated by the Arya king Sudāsa (*RV.* VII. 18, 12; VII. 18, 11), who is also said to have defeated another chieftain named Anu, and 600 and 6,666 followers of Anu and Druhyu (*RV.* VII. 18, 14): नि मयवोजयो दृक्षवश् पश्चि शता सुषुपुः पद मयमा । पश्चिर्वीरागो अशि मटदुषोय विशेदिन्द्रस्य वीर्या कृतानि ।

<sup>8</sup> *RV.* I. 130, 7 (quoted already). Cf. VII. 18, 20.

<sup>9</sup> Ibid. VI. 30, 2: अयमुमानः पर्यदिमुवा अतधीतिभिर्हतयुग्यजान । राजदशं वि वसुस्य मानु पथोवैचोभिरभि योधदिन्द्रः । Cf. VI. 18, 5. That the Panis were *daryus* or *dāsas* is further clear from VII. 6, 3. As to the Puras belonging to the *dāsas*, cf. III. 12, 6; IV. 32, 10; X. 99, 7.

<sup>10</sup> *RV.* X. 103, 7: अयं निधिः मरुते अदिद्वयो गोभिरश्वेभिर्वसुभिर्व्युहः ।

Cf. also X. 67, 5. रश्मि न पश्यो ये सुगोपा रक्ष पदमलकमा जगम् ।

<sup>11</sup> Ibid. VII. 15, 14: अथा मदी न आयस्य ना पृथो श्पतीतवे पूर्वमा शतभुजिः । Cf. also VII. 3, 7; VII. 26, 1; VIII. 109, 8; etc.

<sup>12</sup> Ibid. IV. 30, 20: आयस्यवीर्यां पुरा । Cf. X. 68, 4.

doubts as to the utilisation of these two materials at that remote age, it follows at least that the *puras* were made of very strong materials. They are referred to have gates or doors (*dura*);<sup>17</sup> and in them were hoarded the wealth of the *Dāsas* or *Dasyus*, consisting chiefly of cattle.<sup>18</sup> The *Rgveda* does not tell us whether they were large enough to contain homesteads within. They are evidently forts or defensive strongholds often situated on hills and served as the residence of the *dāsa* chieftains and as repository of the wealth of the *dāsa* people.<sup>19</sup>

It is indeed an interesting feature of the *Rgveda* that the *puras* are mentioned only in connection with the *Dāsas*,<sup>20</sup> and *grāma*, *jana*, *loka*<sup>21</sup> in connection with the *Aryas*. In about three places however<sup>22</sup> Agni, the Fire-god, is invoked to protect the worshipper within a *pura*. This may only go to show how much the *puras* were valued by the *Aryas* as defensive strongholds. Evidently the composers of the Vedic hymns made a distinction between the *dāsa pura* and the *Arya* village; and it naturally follows that the *Dāsas* had no compact organisation of habitat like the *Arya* "nucleated" village system, and had only scattered homesteads with defensive strongholds here and there mostly in possession of their chiefs. The difference in the organisation of settlements accounts to some extent for the success of the *Aryas* over the *dāsa* people in spite of the numerical strength of the latter. Though the *puras* taken by themselves were probably better adapted than the villages for defensive purposes, their capture unlike that of a village meant the conquest of a vast tract of land of which they formed the strongholds.

The "nucleated" village system of the *Aryas* was conducive to the growth of corporate life and division of labour, or in other words, to the growth of the village community among them. At the same

<sup>17</sup> *Rgveda*, VI, 18, 5 : मद्रः प्रबं सप्यमस्तु युक्ता इत्या वदद्भिर्देवममिरीमिः ।

इदं जुनयुद्दमेयन्तस्योः पुरी वि दुरी अस्तु विशः ॥

*Sāyaṇa* . . . . दुरः पुरीणां द्वारश्च . . . . Also cf. VI, 17, 6.

<sup>18</sup> *Ibid*, X, 108, 7. Cf. VIII, 40, 8 : VIII, 24, 10.

<sup>19</sup> Zimmer, in translating hymn 1, 103, 3 uses the word "Burgeon" for *pura* (*Alt-indisches Leben*). According to Pischel the *puras* were towns with wooden walls and ditches, and according to Macdonell and Keith they mean ramparts, forts or strongholds. (See *Vedic Index* : *pūr*.)

<sup>20</sup> Compare *Rgveda*, III, 12, 6 : IV, 32, 10 : X, 99, 7.

<sup>21</sup> See *Rgvedapadānām Anukramanikā* (Nirṇayasāgara Press edition).

<sup>22</sup> *RV*, VII, 15, 14 : VII, 3, 7 : VII, 16, 10.



time the *pura*-system of the Dāsas were being gradually incorporated with those villages which were growing in importance on account of their population, trade, commerce and administrative value. This probably accounts for the rise of so many cities and the growth of urban life in the Buddhist age. We may in this connection take into consideration the hill fortress of Girivraja,<sup>23</sup> which appears to represent such an incorporation. Another stage in this process of absorption of the *pura*-system into the village system is probably indicated in Kauṭilya's *Arthasāstra*, Book II, Chapter I, where we are told that a *sthāniya* fortress should be built in the centre of 800 villages, a *droṇa-mukha* in the centre of 400 villages, a *khārvatika* in the centre of 200 villages and a *saṅgahana* in the midst of a collection of ten villages.<sup>24</sup>

The Vedic Āryas, however, like the Teutonic settlers of Britain, lived in villages, and the whole aspect of the economic and social life of the Vedic age was purely rural. This is further manifest from the picture depicted in the *Gṛhya-sūtras* which, though of later date, preserve nevertheless the Vedic tradition. They are most valuable for giving us an idea of the method they followed in selecting sites for dwelling purposes and for giving us a description of house-construction at that remote age. The *Āśvalāyana Gṛhya-sūtra* lays down that the ground selected for constructing a house must be non-salinous and should have herbs and trees.<sup>25</sup> Gobhila tells us that the soil should be "compact, one-coloured, not dry, not salinous, not surrounded by sandy desert, not swampy."<sup>26</sup> *Āśvalāyana* further goes on: "The householder should dig a pit knee-deep and fill it again with the same earth: if the earth reaches out of pit, the ground is excellent: if it is level, it is of middle quality: if it does not fill the pit, it is to be rejected; again, after sunset he should fill the pit with water and leave it so through the night: if in the morning there is water in it, the ground is excellent: if moist, it is of middle quality: if dry, it is to be rejected."<sup>27</sup>

<sup>23</sup> See Rhys David's *Buddhist India*, page 37.

<sup>24</sup> अद्वयनपात्रा मध्ये स्थानीयं अनुग्रहयन्पात्रा द्रोणमुखं द्विद्वयपात्राः सार्वभौमिकं दशपात्रौषधिवेश मद्रक्ष्यं स्थापयेत् ।

<sup>25</sup> II, 7, 2, 3: अनुग्रहेनैव दिक्षुर्दृष्टः । औषधिवनस्तुतिवत् । (Jivānanda's edition). The translation followed is that of the *Sacred Books of the East*.

<sup>26</sup> IV, 7, 8 (SBE.).

<sup>27</sup> II, 8, 2, 3, 4, 5: जलुमावर्तनं खाना नैरेव पांशुभिः प्रतिपूरयेत् । अधिकं प्रशस्तं सन्ने वातं सन्ने गर्हितम् । अल्पानि पांशुपूर्वं परिवारयेत् । मादकं प्रशस्तमार्द्रं वातं शुष्कं गर्हितम् । सन्ने

The villages were not probably much isolated from one another, and they were connected by a net-work of roads and cross-roads, which were no doubt occasionally used as chariot-roads.<sup>29</sup> That these roads encouraged inland trade is apparent from a hymn of the *Atharva-veda*.<sup>30</sup> Indra is invoked to confer blessings and success on the devotee-trader who has traversed a long distance: "I stir up the trader Indra . . . . The many roads travelled by the gods that go about between heaven and earth . . . . let them enjoy me with milk, with ghee, that dealing I may get riches . . . . This offence of ours mayest thou, Agni, bear with what distant road we have gone. Successful for us be bargain and sale; let return dealing make me fruitful . . . ." <sup>30</sup>

### *The Arable land (kṣetra, urvara).*

The compactness of habitat necessarily involved the existence of the arable land outside the villages. Unlike the Teutonic system there appears to be no communio ownership of the *kṣetra* and no annually variable assignment of land to individuals for tillage. Who then cultivated the soil, and who possessed absolute property in soil?

मधुरास्त्रादम् । Having thus selected the site, the *Āśvalāyana* (II. 8, 9) says, the householder should have it measured off as a quadrangle with equal sides to each of the four directions, or as an oblong quadrangle ( तत् स दत्तं गौतमं कृत्वा यथादिक् समचतुरस्रं मापयेत् ) : or, (as *Gobhila*, IV, 7, 15 enjoins) as a round island. In all the three forms of house-construction it appears that there was a middle post (मध्यमस्तूपः *Āśv.* II, 8, 15) and bamboo staffs joined this main post with the minor posts (*Āśv.* II, 9, 1). In one form we notice two main posts—the northern and the southern—with a beam connecting them (*Hiranyakeśin*; I, 8, 2, 3, 5, 27). For other details see *Gobhila*, IV, 7, 18; *Khādīra*, IV, 7, 14, 15; *Āśv.* II, 7, 8, 10; see also Zimmer, *Altindisches Leben* (the edition available in the library of the Asiatic Society of Bengal), 149, 153.

<sup>29</sup> The *Uphya Sūtras* tell us of the crossing of four roads; *Gobhila*, IV, 6, 14; *Hiranyakeśin*, I, 5, 16, 8; *Khādīra*, IV, 3, 10. The *Sūkhāyana* speaks of chariot-roads in IV, 7, 30.

<sup>30</sup> *Atharva-veda*, III, 15:

इन्द्रमहं वक्षिजं चोदयामि स न एतुं पुरवता नो अक्षु ।  
 नुदधरातिं परिपन्थिष्य स्वमे स इशः ना अनदा अक्षु मध्वम् ॥ १ ॥  
 ये पन्थाना वदन्तो द्रवयन्ता अक्षराः दानाग्रयवो सङ्हरन्ति  
 वि मा जुषन्तां ययसः घृतेन यथा क्रोता अनमःहरन्ति ॥ २ ॥  
 रसाभयं शरणिं मौसया नो यमस्य मममं दूरम् ।  
 मम नो अक्षु प्रयथो विक्रयथ प्रतिपथः सन्ति मा कथोतु ।  
 रद वक्षं सविदासो जुषन्तां मम नो अक्षु चरितमुत्तिन च ॥ ३ ॥

<sup>30</sup> Whitney's translation.



From *Rgveda*, hymn I, 100, 18,<sup>31</sup> it appears that the Aryas after conquering the lands of the Dasyus used to divide them amongst themselves. Measurement for the purpose of division of soil is referred to in another hymn.<sup>32</sup> There are other Vedic texts too which go to show that the fields were cultivated if not owned by individuals or probably individual families.<sup>33</sup> But nothing definite can be ascertained from the *Rgveda* as to the exact nature of the rights of the individuals, such for instance as rights of alienation, gift, etc. In hymn VII, 6, 5, King Nāhuṣa is said to have forced his people to pay taxes,<sup>34</sup> in X, 173, 1, the king is installed into the throne of the kingdom<sup>35</sup> and in X, 173, 6, Indra is invoked to make the *viśāh* or the commonalty pay tribute to him.<sup>36</sup> The payment of *bali* or tax by the people might not imply absolute property of the king in the soil at that remote age, but might mean only a kind of personal tax paid out of field-produce<sup>37</sup>—the idea of tribal

31 दस्युञ्जिमुच्य उवहृत रवेर्हत्वा श्वियां श्व्यां निवर्हीत् ।  
मनसूचेवं सविभिः श्विन्येभिः मनसूच्यं मनदपः सुवञ्च ।

32 *Rgveda*, I, 110, 5: सेषमिव वि मनुस्तेजनेनम् एकम् पाचस्त्वमवो जेहमानम् ।  
उपसृता उपमं नाधमाना अमर्त्येषु यव इक्षमानाः ।

33 *Rgveda*, X, 33, 6: यस्य प्रसादसो गिर उपमयवसः पितुः सेवम् न रन्वसृचुषे ।  
Cl. also *Rgveda*, VIII, 91, 5, 6:

इमाणि वीषि विष्टपा नानौन्द्र वि रोक्ष्य ।  
गिरस्तस्मोर्वरामादिदक्ष उपोदरे ॥ ५ ॥  
असौ च या न उर्वरादिमां तन्वं मम ।  
असौ तत्तस्य यन्धिरः सर्वा ता रोमशा रुधि ॥ ६ ॥

See also *Vedic Index* (Macdonell and Keith): *urvara* and *ksetra*.

34 यो देह्यो अनमयदधैर्यो अयेपलोकपययकार ।  
35 स निरुध्या नष्टयो यसो अग्निर्गिजशक्ते बलिहृतः सद्योभिः ॥

Sāyana explains बलिहृतः in this passage and in X, 173, 6 as करस्य प्रदायी । The *Arthasāstra* of Kautilya explains *Bali* as a kind of religious tax in Bk. II, Ch. 6. Cf. the word *wealike* in the Rummidei Pillar Inscription of Asoka.

36 आ त्वाद्यायेतस्करेभि धनबलिष्टा निचाचक्षि । विमश्रवा सर्वा वाचकान् मा लडाद्रुमधिभशन् ।  
Sāyana comments: हे राजन् त्वा त्वामाद्यायेम् अन्मद्राद्रुस्य सामिनेनामैषं । स त्वमनारुह्यस्य मध्यवधि । सामी भव.....

37 धनं धूयेष हविषाभि सोमं गृह्णामहि ।  
असौ त इन्द्रः केवलीर्गिषो बलिहृतस्करत् ॥

38 Cf. a custom that was in vogue about 500 or 600 B.C. The *Kurudhamma Jātaka* (No. 276, Fausbøll) tells us that a man after carelessly taking a handful of rice from a paddy field remarks remorsefully: इमे वा केदारो मया राक्षो भागो दातव्यो, अदिद्रुमागतो वेव च मे केदारवो शालिगोपमुडि माद्यापितो ।

leadership might not have been strongly associated with the idea of territorial sovereignty. But in the age of the *Brāhmaṇas* the Rājanya or the Kṣatriya kings were undoubtedly overlords with reference to land as well. The *Śatapatha* VII, I, 1, 8, refers to a Kṣatriya prince granting a settlement to a man.<sup>39</sup> In the *Āitareya* too the Kṣatriya king is enjoined to grant cultivable fields to the Brāhmaṇa who conducts the coronation ceremony,<sup>40</sup> and a reference is made to the Vaiśyas paying taxes.<sup>41</sup> In the *Śāṅkhāyana Gṛhya-sūtra* a reference is made to grant of villages by a prince to the priest who conducts the marriage ceremony.<sup>42</sup> From the above it would thus appear that from the age of the *Brāhmaṇa* at least, if not from an earlier date, absolute property in soil rested with the king or the tribal chief in places where the monarchical form of government prevailed. It is however probable that at the time when all had to fight equally against the Dasyu enemies,—when there was no such division of the people as the Rājanya (or fighting princely class) and the *viśāh* or the commonalty, the conquered lands were divided amongst, and owned absolutely by, the individual conquerors. It is therefore also probable that in regions where republican institutions prevailed such as the land of the Uttara-Kurus and Uttara-Madras whose political institutions were called *vairājya* or “kingless states,”<sup>43</sup> absolute property in soil rested with the individual. Both these customs as to property in land are recorded in the *Manusmṛitī*,—thus showing their prevalence in subsequent times. Thus we are told that the king was the “Lord paramount of the soil,”<sup>44</sup> and that “land is the property of him who cut away the wood.”<sup>45</sup>

<sup>39</sup> *SBE*.

<sup>40</sup> *Āitareya-Brāhmaṇa* (translated into Bengali by R. Trivedi), Ch. 39, Sec. 6.

<sup>41</sup> *Ibid*, Chap. 35, Sec. 5.

<sup>42</sup> I, 14, 14 (*SBE*).

<sup>43</sup> *Āitareya*, Ch. 38, Sec. 3. Cf. Pāṇini's notice of tribal republics in *आयुष-जीवि सङ्गान् आद्वान्दोकेष्वराष्ट्रराजान्वात्* (V, 3, 114); *पशोद्विषोद्विषादिभ्यामण्यौ* (V, 3, 117); *दाम्नादि*. (V, 3, 116) etc.: etc. Cf. also *Arthasūtra*, Bk. XI, Ch. 1 (कर्मो-ज-सुराङ्ग-चविषयश्चादयो वाचांशलोपजीविनः, सिद्धिर्विक-शक्ति-मलक-मदक-कुकुर-कुपपञ्चालादयो राजशब्दोपजीविनः). See Mr. Jayaswal's “An Introduction to Hindu Polity” in the *Modern Review* for May-September, 1913; also Mr. Mukandi Lal's contribution in the *Modern Review* for January, 1920.

<sup>44</sup> *Manu*, VIII, 39: निधीनान् पुराणानां धातुनामेव च जितो ।

अर्द्धभागं रक्षणाद्वाजा भुमेरधिपतिर्निः सः ।

<sup>45</sup> *Ibid*, IX, 44: प्रवीरयोमां शविर्नो माय्यां पूर्वविदो विदुः । ज्ञानुच्छेदस्य केदारमाकः



*Tillage and crops of the kṣetras.*

The fields were furrowed with a plough pulled as now by an ox or a pair of oxen.<sup>45</sup> Later on elaborate ceremonies grew up around the various stages of agricultural operations. The *Sāṅkhāyana Grhya-sūtra*, for instance, enjoins that when the plough is being first put into motion a Brāhmaṇa should touch the plough reciting *RV. IV, 57, 8*.<sup>46</sup> Seeds were then sown and when crops ripened harvesting was done with a sickle (*śṛṅgi*).<sup>47</sup> That the seasonal rainfall primarily served the purpose of irrigation is evident from the copiousness of hymns offered to Parjanya (rain-god). Though there are a few references to wells or reservoirs for irrigation or other purposes<sup>48</sup> and to manure,<sup>49</sup> intensive cultivation does not appear to be much advanced and was undoubtedly incipient.<sup>50</sup> The Vedic age, as will be shown later, represents that stage of cultivation in which the extensive and the intensive methods were combined.

शस्त्रवतो मयम् । Cf. Kalluka's commentary: येन श्चानुसृत्याय क्षेत्रं हतं तस्यैव मयसेव वदन्ति.....

<sup>45</sup> *Rgveda*, IV, 57, 4: शुनं वाह्यः शुनं नरः शुनं कथन् लाङ्गलं ।

शुनं वरजा वध्यन्तां शुनमहामुदिहय ।

<sup>46</sup> *Sūta*, IV, 13, 4 (*SBE.*). The Vedic verse runs thus: शुनं नः फाका नि कथन्तु भूमि शुनं कौनाजा अभियन्त वाहेः । शुनं पज्यन्ते मधुना पयोभिः शुनाभीरा शुनमस्मात् शुनं ।

<sup>47</sup> *Rgveda*, X, 101, 3: युनक्त मीरा नि युना तनुध्वं हते योनौ वपतेह नीजं । मिरा च बुद्धिः समरा अमत्रो वेदीयर्हः पक्षमेयान् । In subsequent times while sowing seeds a handful of them drenched in water with a piece of gold was sown first and the following *mantra* was recited (*Arthasūtra*, II, 24): प्रजापतये कम्पाय देवाय नमः । सदा सौता मेधताम् देवी कोलेषु च धनेषु च ।

<sup>48</sup> *RV*, X, 101, 5, 6: निराह्वानान् कृषीतन संवरजा दधातन । मिशामवा अवतमुद्रिन् वयं सुपेकमनुपसितं । इज्जनाहवमवतं सुवरवं सुपेचनं । अद्रिन् मिसे अचितं । *Sāyana*..... वाहवा निषानानि । Cf. *Rgveda*, X, 68, 1.

There is also a reference to chain-pump (*kūcakra*) in *Rgveda*, X, 102, 1) परिहृक्तेव पतिविह्वमानन् पोषाना कूचकेश म मिह्वन । रथेभ्यः चिद्व्याः अयेन सुमहलं मिनवदमुसात् । But we cannot infer much from this solitary reference. Compare and contrast the later developments in the irrigation method; *Arthasūtra*, II, 24. The *Kuṅṭa Jātaka* (Fausbøll, 536) refers to damming of a river for irrigation purposes.

<sup>49</sup> *Atharvasūtra*, III, 14, 3: संजयाना अविभृषीरक्षिन् गोष्ठे करीषिनीः । विधतोः सोम्य मध्वन्सी वा उपेतन । XIX, 31, 3: करीषिनी पञ्चवती सधामिरी च नो गृहे । आचदुन्मरम तेजसा धाना उष्टि दधानु मे ।

Contrast the subsequent developments as described in *Arthasūtra*, II, 24.

<sup>50</sup> Otherwise sterility of *kṣetra* would not have been referred to in *Rgveda*, VIII, 9) 5, 6 (quoted as foot-note 33, p. 536). See also *Sāyana's* commentary.

As to crops raised, in the *Rgveda* we come across only two names, namely, *yava*<sup>41</sup> and *dhānā*.<sup>42</sup> In the *Atharva* we find another name in addition, namely, *māṣa*<sup>43</sup>; and the maximum number of crops raised is given in the *Vājasaneyi Saṃhitā*: "Rice, barley, beans, sesamum, kidney-beans, vetches, millet, Panicum Miliaceum, Panicum Frumentum, wild rice, wheat and lentils."<sup>44</sup> The *Taittirīya Saṃhitā* further tells us that there were two harvests every year,<sup>45</sup> and describes the time best suited for sowing and harvesting. Thus we are told: "Barley ripens in summer (being no doubt sown in the winter); medicinal herbs in the rainy season; rice in autumn (being sown in the summer or early rains); and beans and sesamum in the *hemanta* and *śiśira* (winter), being sown in summer or in the rainy season."<sup>46</sup> From the above it is clear that the advantages of a rotation of crops were fully realised. Thus a season of barley (*yava*) would be succeeded by one of *vrihi* (rice),<sup>47</sup> bean (*mudga* or *māṣa*) and sesamum (*tila*). Besides these other varieties of crops mentioned in the *Vājasaneyi Saṃhitā* were also sown on the principle of rotation. All these facts are quite in conformity with what is noticeable during the age of Kauṭilya. Thus the *Arthasāstra*<sup>48</sup> tells us that panic seeds, *Paspalum Scrobiculatum*, *Phaseolus Trilobus* are to be sown before or at the commencement of the rainy season (*śālī-vrihi-kodrava-tila-priangu-darakāvarakāḥ pūrvavāpāḥ*); *Phaseolus Mungo*, *Phaseolus Radiatus* and *śaibya* in the middle of the season (*mudga-māṣa-śaibya madhyavāpāḥ*); safflower, *masūra*, *kuluttha* (*Dolichos Uniflorus*), *yava* (barley), *godhūma* (wheat), *kalāya* (leguminus), *ataṣi* (linseed) and mustard are to be sown last, i.e. in any suitable time after the rainy

<sup>41</sup> I, 23, 15; II, 5, 6; V, 85, 3; etc. See *Rgvedapadānām Anukramanikā*.

<sup>42</sup> I, 16, 2; III, 35, 3; etc. See *Rgvedapadānām Anukramanikā*.

<sup>43</sup> VI, 140, 2; XII, 2, 53. See *Atharvavedapadānām Anukramanikā*.

<sup>44</sup> ब्रीहियश्च मे यवाश्च मे माषाश्च मे तिलाश्च मे मुद्गश्च मे शाल्वश्च मे प्रियङ्गवश्च मे शबवश्च मे श्यामाकाश्च मे जीवाराश्च मे गोधूमाश्च मे मसूराश्च मे यजेन कन्यान्नाम्। *Vājasaneyi-Saṃhitā* (Jivānanda's edition), XVIII, 12. Griffith's translation has been followed.

<sup>45</sup> द्विसन्वत्सरस्य शस्यम् गच्छते, *Taittirīya-Saṃhitā* (Mysore Government publication), V, 1, 7, 3.

<sup>46</sup> यवम् शीघ्रतोषणीवर्षाभ्यो ब्रीहिक्षरदे माषतिलौ वेमकगिरिभ्याम् तेनेन्द्र प्रजापतिरया-जायतनौ वा इन्द्र... *Taittirīya*, VII, 2, 10, 2.

See also *Vedic Index*, I, 182.

<sup>47</sup> Cf. *Gobhila*, I, 4, 29 and *Khādīra*, I, 5, 37: "From the rice (harvest) till the barley (harvest) or from the barley (harvest) till the rice (harvest) he should offer the *balis* or sacrificial rites."

<sup>48</sup> Bk. II, Ch. 24.



season (*kusumbha-masūra-kuluttha-yava-godhūma-kalāya-atasī-sarṣapāh-paścādvāpāh*).<sup>40</sup>

### Seasons of the Vedic age.

As the Vedic seasons do not exactly coincide with ours, a short note on them here would not be out of place. In a hymn of the *Rgveda* three seasons are mentioned, namely, spring, (*vasanta*) summer (*grīṣma*) and autumn (*śarad*).<sup>41</sup> Elsewhere the rainy season (*prāvarṣ*) and the winter (*hemanta*, *hima*) are mentioned.<sup>42</sup> The *Brāhmaṇas* too knew of these five seasons, and in addition another season, *śiśira*.<sup>43</sup> The *Sāṅkhāyana Grhya-sūtra*, however, mentions only five seasons.<sup>44</sup> It is probable that during the age of the *Rgveda* the year of twelve months<sup>45</sup> was generally taken to be divided into five seasons only,<sup>46</sup> though a sixth season is recognised in at least one of the *Brāhmaṇas*,—*hemanta* and *śiśira* being probably identified as one season. According to the *Arthasāstra* the six seasons were thus distributed:—

<i>varṣā</i> (rainy season)	comprising	<i>Śrāvayā</i> and <i>Prosthapāda</i> (mid-July to mid-September)
<i>śarat</i> (autumn)	..	<i>Āśvāyuja</i> and <i>Kārtika</i> (mid-September to mid-November)
<i>hemanta</i>	} (winter)	<i>Mārgaśīrṣa</i> and <i>Pauṣa</i> (mid-November to mid-January)
<i>śiśira</i>		<i>Māgha</i> and <i>Phālguna</i> (mid-January to mid-March)
<i>vasanta</i> (spring)	..	<i>Caitra</i> and <i>Vaiśākha</i> (mid-March to mid-May)
<i>grīṣma</i> (summer)	..	<i>Jyestha</i> and <i>Āṣāḍha</i> (mid-May to mid-July). <sup>47</sup>

<sup>40</sup> Mr. Shamasastri's translation has been followed.

<sup>41</sup> *Rgveda*, X, 90, 6: यत् पुत्रेषु हविषा देवा यजमानन्वत ।

वसन्तो अस्यासीदाद्यो यीश्व रथः शरवानः ।

<sup>42</sup> *Ia*, VII, 103, 3: यदेमेनां उग्रतो अन्नवर्षोत्प्लावतः प्राद्व्यामतायां । अन्नवर्षोत्प्लावितो पितरं न पुनो अन्नो अन्नमुप नदन्तेति ॥ Cf. also VII, 103, 9, X, 161, 4: शतं जीव शरदो वधमानः शतं वेमन्ताच्छतमु वसन्तान् । शतमिन्द्राग्रौ मयिता वधस्यतिः शतायुषा हविषेम पुनर्दुः ।

<sup>43</sup> *Taittirīya-Saṃhita*, VII, 2, 10, 2 (quoted at foot-note 56, page 533).

<sup>44</sup> *Sāṅkhāyana (SBE)*, IV, 18, 1.

<sup>45</sup> *Rgveda*, VII, 103, 9: देवदिति जगुर्वाद्दशस्य अतु नरो न प्रमिनन्त्येते ।

समन्तरं प्राद्व्यामतायां तप्ता धर्मो अयुषते विभर्ते ।

<sup>46</sup> See Tilak's *Arctic Home in the Vedas*, page 183; Zimmer, *Altindisches Leben*, 173-4; and also *Vedic Index*, I, pp. 110-11.

<sup>47</sup> *BE*, II, Ch. 10 (Shamasastri's translation).

*The Pasture land (vraja, goṣṭha, suvarasa, and khila or khilya).*

The next use of land was of course as pasturage of the cattle of the community. The generic terms implying pasture is *vraja*,<sup>47</sup> *goṣṭha*,<sup>48</sup> *suvarasa*.<sup>49</sup> It included firstly the *aranyas* or forest lands<sup>50</sup> and waste lands, and secondly a class of land known as *khila* or *khilya*.

There are disputes with regard to the meaning of *khila* or *khilya*. The word occurs twice in the *Rgveda*—in VI, 28, 2,<sup>51</sup> and X, 142, 3.<sup>52</sup> The interpretation of Sāyana is quoted with the original in the foot-note. The *AV.* IV, 21, 2, quotes *RV.* VI, 28, 2; and here the scholiast gives a slightly varying rendering for *khila*.<sup>53</sup> In explaining *Atharva*, VII, 120, 4, he explains the word as *vraja*.<sup>54</sup> According to Roth these terms denote the waste land lying between cultivated fields; but he admits that this sense does not suit the passage of the *Rgveda* (VI, 28, 2) in which it is said that the god places the worshipper on an unbroken *khilya* (*abhinne khilye*), and he accordingly conjectures the reading *akhilye bhinne*, "land unbroken by barren strip." Pischel thinks that the meaning intended is broad lands, which were used for the pasturing of the cattle of the community, and were not broken up by cultivated fields. Oldenburg, however, points out that the sense is rather the land which

<sup>47</sup> *RV.* I, 10, 7 and 92, 4; IX, 94, 1; etc. See *Rgvedapadānūśā Anukramanikā*.

<sup>48</sup> Or गोष्ठ. *RV.* VIII, 43, 17; X, 169, 4 and 191, 4; etc. See *Rgvedapadānūśā Anukramanikā*.

<sup>49</sup> *RV.* VI, 28, 7; VII, 18, 4; VII, 99, 3; etc. See *Rgvedapadānūśā Anukramanikā*.

<sup>50</sup> *RV.* X, 140, 3: उत्तमाव दव दन्वत वेग्मव द्वाभते ।

उत्तो अरण्यानिः मायं शकटोरिव सज्जन्ति ।

Cf. also *Rgveda*, IV, 1, 15.

<sup>51</sup> दन्द्रो धन्वने श्रुते च शिलत्पुष्टदानि न स्त मुषायति ।

भूयो भूयो रयिभिदस्य बंधयश्नभिज्ञे शिल्वे नि दधाति देवयु ।

Sāyana—अग्रनिहतं स्थानं तदेव शिल्वं । अन्वैर्गन्तुमशक्तेस्त्वेन नि दधाति ।

<sup>52</sup> उत्त वा उपरिष्ठन्ति वसद्द्वोरग्र उत्तपस्य स्तथावः ।

उत्त शिल्वा उत्तरेणाम् भवन्ति सा ते दितिम् नविशो चुक्रुधाम ।

Sāyana—तस्यःशुभ्रस्य उत्तरेणः । तासाम् सम्बन्धिनः प्रदेशाः शिल्वाः प्राणिभिर्नानु योम्या भवन्ति ।

<sup>53</sup> Sāyana explains शिल्वं as अग्रहतं स्थानम् ।

<sup>54</sup> यता यता शकरो शिल्वे मा शिल्वा इव ।

रमन्ता पुण्या लक्ष्मीयाः पापौला अनौजसम् ।

Sāyana—यथा शिल्वे वने विहितः विशेषण संभूयस्मिन् ।



lay between cultivated fields, but which need not be deemed to have been unfertile, as Roth thought. This agrees with the fact that in Vedic times separate fields were already known."<sup>75</sup>

It appears that all the scholars from Sāyana down to Oldenburg have been confounded as to the real meaning of the word. It is evident, however, from their interpretations that *khilya* implies (a) a piece of waste land lying between cultivated fields, (b) which was used for the pasturing of the cattle of the community, and (c) which need not be deemed unfertile. The expression *abhinne khilye* proved a stumbling-block in their comprehension of the real meaning. Had the word been studied with special reference to the agricultural methods of the age, the sense would have been clear. The expression under question means nothing but an unfurrowed ( न + भिद् + क्त ) plot of land, or land which has not been taken up for cultivation, used figuratively in the sense of distant or unapproachable place or a plot of virgin soil which will bring an enormous yield. The existence of *khilas* shows that in the Vedic age the Field-grass or Pasture or Two-field System, as well as the Three-field system was still in vogue.

#### *The Two-field and the Three-field Systems of the Vedic age.*

Under the Two-field System there would be two plots of land, one remaining under cultivation in any particular year or season, and the other lying fallow (*khila*) after the last harvest. In alternate years or so the fallow lands serving temporarily as pasture land would be brought under cultivation. At a time when intensive cultivation was still in incipency, this method would enable land to recover fertility easily. Sterility of *kṣetras* or cultivable fields owing to repeated cultivation is probably referred to in the *Rgveda*.<sup>76</sup> In very early times when the number of crops did not exceed one or two, the system was simple : one plot of land would in the particular season remain under cultivation, say of *yava* (barley) only, while the other would remain fallow, say after the rice harvest. But when the number of crops raised increased and the *kṣetrapati* (owner of fields) sowed and reaped more than two varieties in rotation,<sup>77</sup> the system followed must have been a Three-field System, three or four

<sup>75</sup> See *Vedic Index* : under *khila*.

<sup>76</sup> VIII, 91, 5. 6 (quoted at foot-note 33, page 530 ; see also Sāyana's comments).

<sup>77</sup> *Vājasaneyī*, XVIII, 12, seems to corroborate this.

varieties being raised in two of the fields every year and the third lying fallow once in every three years. The "ideal system" that would work may be thus indicated:—

Let A, B, C be the three fields : then in the—

1st year,	A would produce in rotation, say, yava and <i>erīhi</i> ,	B similarly <i>tila</i> or <i>māṣa</i> and <i>godhū-</i> <i>ma</i> or <i>masūra</i> . <sup>73</sup>	C lying fallow.
2nd ..	A would be cultivated intensively for one or two crops,	B lying fallow,	C producing two crops.
3rd ..	A would lie fallow,	B would produce like A of the 2nd year,	C would produce like A of the 1st or 2nd year. <sup>74</sup>

The origin of the word *suyavasa* also points to the existence of the Field-grass system. The word is certainly cognate with *yava* (सु + यवस्), one of the crops raised in very early times. After the last harvest the *kṣetras* were abandoned for pasturage, whence the word is later used in the general sense of pasture or grass. The words *khila* and *khilya* are not very frequently mentioned owing to the fact that a piece of land did not lie fallow for a long time and that the generic terms *vraja*, *gostha* or *gostha*, and *suyavasa* are used instead.

The Two-field and Three-field systems seem also to have survived much later. Thus, the *Yuktikalpataru* advises us to resort to this method when the fields lose their natural fertility owing to repeated cultivation.<sup>80</sup>

The Field-grass or the *khila* System would prevent two main defects. First, it would prevent compactness of the cultivable fields, rendering ploughing troublesome; and secondly, the growing crops of the fields, if not protected by fencing, would be liable to damage by the cattle grazing in the *khilyas*. Besides, the system rendered fencing.

<sup>73</sup> Compare *Vājasaneyī*, XVIII. 12; *Taittirīya*, VII. 2, 10, 2; and *Arthasāstra*, Bk. II, Ch. 24.

<sup>74</sup> If B produces one crop, C produces two, and vice versa.

<sup>80</sup> *Yuktikalpataru* (edited by Iāwarachandra Śāstri), p. 6: तथा वर्षेषु वर्षेषु कर्षणाद्गुणवत्तयः । एकस्यां गुणहीनायां रुधिरमग्न्य कारयेत् । ४२ ("दृढस्य वज्रभेदावच्छान्ते" अथापि).



if there was any at all at that remote age,<sup>31</sup> not only highly scattered but also expensive. To remedy these defects the pasture-land, with the exception of the *aranyas* or forests, seems to have been differently organised later on during the age of Kauṭilya, if not during the Vedic age as well. The *Arthasāstra* tells us that at a distance of one hundred *dhanus* an enclosure of timber-post shall be constructed for pasturage.<sup>32</sup>

### *The Forest lands (aranyas).*

The *aranyas* including waste-lands were of great economic value to the Aryas. Hymn X. 146, *Rgveda*, clearly emphasises the manifold uses of the forest lands. First, they served as natural pastures.<sup>33</sup> Secondly, they were utilised as burial places,<sup>34</sup> and probably in some cases as cremation grounds too.<sup>35</sup> Thirdly, the produce of the *aranyas* supplied beyond doubt an essential part of the economic needs of the community. They provided the householder with materials for construction of houses, chariots, sacrificial implements and the like. Above all, they were a constant source of fuel for the community.<sup>36</sup> Every householder of the Vedic age appears to have exercised the Right of Common or Estover over the woods and forests, like the tenement-holder of pre-Norman England. With the rise of a

<sup>31</sup> Instances of fencing fields are at least observable as early as 6th century B.C. Thus says *Sūti-kedāra Jātaka* (Faahölil, No. 484): तस्य काश्चिद्यमोतो नाम शास्त्रिन्दियवोऽसौ राज्ञोऽपि सद्यस्म-करोयमनम् खेतम् गृहेष्वपि शास्त्रिन् वपापेहि । उदिते ग्रामे वसिन् शिरम् कारित्वा कस्मचि पणामकरोयमनम् . . . इति . . . (Sanskrit Edition).

<sup>32</sup> *Arthasāstra*, III, 19: सश्वेतमनतो ग्रामद्वन्द्वगतपञ्चदशमुपगच्छ कारयेत् ।

Cl. *Yājñavalkya*, II, 167: धनुःगतं परिवारो ग्रामोत्तमान्न भवेत् ।

इत्येतं शब्दस्य स्यान्नगरस्य चतुः शतम् ।

Cl. also *Manu*, VIII, 237: धनुःशतं परिवारो ग्रामस्य स्यात् समनतः ।

ग्रामाधानात्तयो वापि त्रिगुणः नगरस्य तु ।

<sup>33</sup> *RF*, X, 146, 3 (quoted at foot-note 70, page 11).

<sup>34</sup> *RF*, X, 18, 4, 10, 12: इमे जीवेभ्यः परिधिं दधामि मेघां नु मादपरो अर्धमेतं ।

गतं जीवन्तु शरदः पुरुषोत्तरतस्तस्य दधातो पर्वतेन ।

उपसर्प मातरं भूमिमेतामुत्सृज्यमं शशिवो सुघेवां ।

जघंसदा युवतिर्दक्षिणावत यदा ता पातु निर्वर्तेतपश्मात् ।

उत्सृज्यमाना शशिवो नु सिद्धु सद्यमं मित उप हि दयन्तां ।

ते मृदाभो हृतयुतो भवन्तु विशाखाभौ शरणाः सन्तव ।

<sup>35</sup> For example, in places where there was no river.

<sup>36</sup> Cl. *Rgveda*, X, 146, 4: ग्रामेऽपि शक्यते दाक्षिण्यो वपावधौ ।

वमन्नरण्यानां मायनकसदिनि मन्यते ।

highly centralised autocracy under the administration of Chandragupta Maurya however such state of things came to an end, and the forests became state-monopolies.<sup>87</sup>

<sup>87</sup> *Arthashastra*, Bk. II, Ch. 2 and 17.





## GĀNGAIKONḌA CHOLA.

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### *The Imperial Cholas.*

The year A.D. 1000 opened for south of India with the Cholas in the flood-tide of their imperial career. Rising from the wreckage of an older dynasty of the Cholas a little more than a century before this year, the new dynasty had forced its way to dominance in south India by acquiring the Chola country proper, and proceeding onwards to a conquest of the Tondamaṇḍalam territory dominated by Kañchi. During the century following they made an effort at the conquest of the Pāṇḍya country and undertook successful invasions even of Ceylon. Immediately after, came a period of great struggle with the Rāṣṭrakūṭas, the hereditary enemy of the Pallavas, whose successors the Cholas had become by conquest of their territory. With the advance of the Rāṣṭrakūṭas came a period of storm and stress for the Cholas till the Rāṣṭrakūṭas themselves were overthrown in the seventies of the tenth century by the rising power of the Chāḷukyas. The removal of the overshadowing power of the Rāṣṭrakūṭas in the north opened the way for the Cholas who then were passing under the leadership of one of their greatest sovereigns Rāja Rāja I., a contemporary of the English William, the Conqueror's predecessor. He possessed the rare combination of qualities which distinguished all builders of empires. As a great conqueror he exhibited in a remarkably high degree the genius for organisation, both civil and military, that marked him out for an imperial position. He succeeded an uncle of his on the Chola throne about the year A.D. 985, and had been already ruler of the Chola kingdom for 15 years by A.D. 1000. Almost the first achievement of his was a stroke of diplomacy which brought into permanent alliance the Eastern Chāḷukyas, probably after a demonstration of power. A marriage cemented the alliance, Rāja Rāja giving his daughter by name Kundavvai to the Eastern Chāḷukya Vimalāditya.



*The importance of the Chālukya alliance.*

During the period of Raṣṭrakūṭa power the Eastern Chālukyas and the Raṣṭrakūṭas were constantly at war along the common frontier. Successive rulers of each dynasty give themselves credit for some achievement against their dynastic enemy. The overthrow of the Raṣṭrakūṭas and the consequent rise to power of the Chālukyas would certainly have thrown the Eastern Chālukyas into alliance with their cousins of the west. Such a combination of the two branches of the Chālukya family would have been detrimental to the imperial interests of the Cholas and might even have endangered their position in the Tamil country. The permanent acquisition of power over the Eastern Chālukyas was a matter of vital importance to the Chola in the coming struggle against the Chālukyas of the west which Rāja Rāja apparently anticipated. The importance of this alliance in shaping the course of the imperial history of the Cholas will become clear as the history of the conquests of Gaṅgaikondra Chola unfolds itself.

*Rāja Rāja's empire.*

Rāja Rāja I had a long reign of more than 30 years. We have records of his 29th year in which he gives himself credit for a naval victory against the Cheras at Kāndaḷūr.<sup>1</sup> The next item is

<sup>1</sup> Modern Trivandram, as identified by the late Mr. Gopinatha Rao, who made an attempt to explain *Kāndaḷūr sālai* to mean feeding houses at Kāndaḷūr, a part of modern Trivandram; and the "taking of Kāndaḷūr sālai" is interpreted by him as putting an end to the free feeding houses. This interpretation is hardly acceptable. The whole expression is *Kāndaḷūr sālai kalam irutaruḷi*, "having broken or destroyed the *kalam* at Kāndaḷūr sālai." Mr. Rao was at great pains to show that *sālai* means a feeding hall. There is hardly any doubt about it; *sālai* means a feeding hall as well as various other kinds of hall. The actual word which contains the ambiguity, if any, is the word *kalam*. This word he interprets as meaning plates, and assumes that in the feeding houses food was served to Brahmans on plates, a feature exceedingly unlikely in itself. *Kalam* in the sense of ships is a very ordinary and well-worn term in Tamil. The Tamil classics often refer to *kālusi kalannam* meaning carriages and ships by means of which articles are brought for trade. There is besides the feature that no Indian monarch is likely to take credit for himself having put a stop to feeding houses. Mr. Rao gets round this difficulty by saying that he put an end to the feeding only to reinstitute it in his own name. Nobody that knows Tamil will accept this interpretation of the term, *iruttu*. There is besides the feature that in referring to Kāndaḷūr the inscriptions of Rāja Rāja as well as those of Rājādhirāja give the attribute *Vilai keḷu* meaning "of high waves." This feature would be out of place in connection with putting a stop to feeding-houses. The late Dr. Vincent Smith has accepted Mr. Gopinath Rao's interpretation, which has no legs to stand upon.

his conquest of Vengaināḍu, i.e., the coast country of the Eastern Chālukyas; then follows Gaṅgappāḍi 96,000 or southern Mysore; then follows Taḍigaippāḍi (sometimes also written Taḍigaivaḷi); this refers to the country including eastern Bangalore and the continuous tract to the east and north of it, as Nelamangalam and Bāṇāvara are stated to be in this division; then Nolambappāḍi, the Tumkur and Chittaldrug districts in Mysore, perhaps also a certain amount of adjoining territory; Kuḍamalaināḍu the western hill country of Coorg; then follows Kollam (Quilon) capital of north Travancore; then comes Kaliṅgam (the country of Orissa) followed by Īlamāṇḍalam (Ceylon) and then follow Raṭṭappāḍi  $7\frac{1}{2}$  lakhs and "the 12,000 old islands of the sea." Raṭṭappāḍi  $7\frac{1}{2}$  lakhs was the country till a few decades before under the rule of the Rāṣṭrakūṭas, and now in those of the Chālukyas; and the islands referred to are apparently the islands along the coast in the Arabian sea. These are the only conquests that the inscriptions of Rāja Rāja claim for him. In this recital there are one or two points that require to be explained. Taken as a whole, this would include all the Tamil country and Ceylon, the whole of the present day Mysore and Coorg, all of the Madras Presidency north of Madras to the frontiers of Bengal, including Orissa, the islands of the western sea and Bombay Presidency south of the Vindhya, and the western half of the Nizam's dominions. Of these Raṭṭappāḍi comprising within it the Bombay presidency south of the Vindhya and the western half of the Nizam's dominions could not have been acquired by Rāja Rāja although a victory against the ruler seems possible, and all the rest of them are places which were either directly under his rule or under rulers who acknowledged allegiance to him. Taḍigaivaḷi, it has been pointed out, had included in it perhaps the larger half of the Bangalore district with a portion of Kolar adjoining this. Taḍigaippāḍi seems to have been, in his time, composed of two divisions one of which extended into the Bellary district to take in the modern ruins of Hampi, the famous Vijayanagar of later history.<sup>2</sup> So the territory actually under Rāja Rāja had for its boundary the Tungabhadra in the north till it joins the Krishna and included the territory along an irregular frontier proceeding northwards from somewhere near Kurnool to the frontiers of the Orissa. This must be noted carefully to understand the wars and conquests of his son.

<sup>2</sup> *Ep. Ind.*, XIII, pp. 186-7; *Ind. Ant.*, 1901, pp. 110 and 266.



*Rājendra's Conquests in the Dekhan.*

When his son Rājendra, the Gaṅgaikondā Chola succeeded to the throne he had to begin his career of conquest from this northern frontier. He was, during the last five or six years of his father's reign, associated with him as the heir-apparent, and actually did the work of conquest for the father. He seems to have played an important part, and got his training in these wars. Among the records of his reign we do not see that he gives himself credit for any new conquest or achievement of his till we come to his sixth year. As a matter of fact one record of his third year is actually in continuation of that of his father and raises the presumption that perhaps up to his sixth year he did what he had done as his father's deputy. Records of his sixth year add to the conquests, Idaitturaināḍu (lit. country between rivers). This was hitherto understood to mean the Yeḍatore 2,000 in Mysore. That could hardly be a new conquest and the late Dr. Fleet's identification of this district with the Raichur Doab<sup>3</sup> satisfies the conditions quite well. Having mastered possession of this debatable frontier of all south Indian history he proceeded northwards into the southernmost districts of the Rāṣṭrakūṭa country. This territory was known as the Vanavāṣi (Kan. *Banavase*), the territory associated with the rule of the Kaḍambas with two capitals Goa and Hangal. The next item in his list of conquests is Kolliṭṭappakkai. This has recently been identified with Kulpak in the Nizam's dominions described in Kannāḍa inscriptions as the "bolt of the south"<sup>4</sup>. This is a place of strategical importance a little to the north-east of Hyderabad and a greater distance south-west of the later capital of Warangal. Next comes Maṇṇaikkāḍaḥam. This was identified by Mr. Rice with Maṇṇe<sup>5</sup> in the Nelamaṅgala Taluk of Mysore, one of the Ganga capitals. Taḍigaippāḍi included within it Nelamangala and Bāṇavara, the railway station from which one proceeds to Nelamangala. This could hardly be a new conquest. *Kāḍaḥam* is the Tamil for *kaṭaka* of Sanskrit, and *kaḍaḥam* is a term generally used for a fortified city, generally a royal capital. Ibn Batuta uses the word *kaṭaka* with other descriptive epithets for Dēvagiri<sup>6</sup> itself. This

<sup>3</sup> *Ep. Ind.*, XII, pp. 272 and 295-6.

<sup>4</sup> *J. Hydr. Archaeol. Soc.*, i, pp. 14-36; *Ind. Ant.*, xliv, p. 13.

<sup>5</sup> *Epi. Car. Mysore M.*, I, Intr., p. 10.

<sup>6</sup> Elliott, *History of India as told by her own Historians*, III, p. 598.

Mannaikkadāham therefore is the Tamil representation of Mānyakhēta the Mankir of the Muhammadan historians. The first part, *mānya*, would be written *manne* in Kanarese, and should be *manṇai* in Tamil. This is described as of unapproachable strength and that is the strength of the fortress that was built by the Rāṣṭrakūṭas, in the building of the walls of which the Eastern Chālukyas were compelled to assist after defeat.<sup>7</sup> Then comes a reference apparently to a new invasion of Ceylon, the carrying away of the crown and jewels of the king and the queen of Ceylon, and those of the Pāṇḍya left there for safety, and the conquest of the whole of Ceylon. We shall revert to this later. He had also to attack the king of Malabar again and take possession of the crown and treasures likewise. Records of his eighth year merely add the island of Paraśurāma by name Śāntimat with the adjoining islands. Leaving for the moment the conquest of Ceylon and Kerala, this series of conquests of Rājendra advances him one step farther than his father, and brings him into touch with the Western Chālukyas along the whole length of frontier across the peninsula. This line has no natural frontier to mark it and could be held only by holding the frontier fortresses and by constant wars. Records of his tenth year describe accordingly a war with the Western Chālukyas whose ruler Jayasīṃha he defeated and put to flight at a place called Muyaṅgi. This must be the same name as Māsaṅgi or Maski where an Aśoka Inscription was found. The record further states that he captured Raṭṭappāḍi 7½ lakhs, and "the mountains containing the nine kinds of wealth." Rājendra's achievement probably did not go beyond the defeat of Jayasīṃha. The capture and possession of his country is a mere hyperbole. His conquests just short of this may be taken to be real as we find his sons advancing therefrom for further conquests, the Chālukyas sometimes advancing as far south as the Palar across the whole of the modern Mysore territory.

#### *Rājendra's Invasion of Kalingam.*

A record of his thirteenth year claims for Rājendra conquests right up to the banks of the Ganges and across the Bay of Bengal in Burma also.

The Tirumalai inscription and others of that date, among which

<sup>7</sup> Fleet, *Bom. Gaz.*, 1, (ii), p. 402.



No. 44 from Kolar is of special value, recite his conquests in the following order :—

Śakkarakkoṭṭam "belonging to brave warriors", Maduraimaṇḍalam "whose fortresses carried their old flags", Nāmanaikkōṇam "surrounded by dense groves", Pañjapalli "of the brave bowmen" and Māṣuṇidēṣam "surrounded by green fields." These records claim for him a victory over Indraratha "of the old-dynasty of the moon" in a battlefield at Jātinagar "of old or undiminished fame." He captured Indraratha with numbers of people and a vast mass of his wealth. He then took Oḍḍa Viṣaya "which was surrounded by an unapproachable forest", and Kośalaināḍu "asylum of Brāhmaṇas." He then won a victory over Dharmapāla and took Daṇḍabhukti "surrounded by groves, the habitat of bees." He then acquired fame which spread in all directions by valiantly attacking Rapaśūra and taking possession of his kingdom of Dakṣiṇa Lāḍa. He then compelled Govindachandra to get down from his elephant and flee, and took his territory of Bengal where the monsoon never ceases. He then reached the *mouths of the Ganges* and, having frightened in the field of battle Oṭṭamayipāla, he took his elephants, the camp of his women and Uttara Lāḍa washed by "the great sea bearing pearl<sup>s</sup>." He also took the good water of the wave-throwing Ganges. The reaching of the Ganges brings his conquests to a close according to his records up to the thirteenth year.

#### *Rājendra's Overseas Conquest.*

No. 84 of Channapaṭṇa in the Bangalore district, however, also of the thirteenth year, adds other details which bring into the record the whole of his over-seas conquests. The inference therefore seems warranted that the overseas conquests of Rājendra Chola took place *in his thirteenth year*. Apparently very soon after the conquest of Uttara Lāḍa and the bringing of the Ganges water to Rājendra, then encamped on the Godavari, he is said to have sent out a fleet of ships into the middle of the ocean against Saṅgrāma Vijayōtṭaṅgavarma, the king of Kaḍāram. He captured him with all his fighting elephants and took from him his royal wealth. He obtained possession of Śrī Vijaya in the midst of which was set the triumphal arch, Vidyādhara-tōraṇa, with its great doors set with jewels and trap doors. He then took the seaport of Paṇṇai, Malaiyūr "of ancient fame having for its ramparts many hills", Māyirūṇḍam "which had for its moat the

deep sea", Laṅkāśokam "with its impenetrable fortifications", Mappāpālam "surrounded by deep waters let in for defence", Mēvilibaṅgam "with well-defended fortress walls", Vilaippaṇḍūr "provided with weapons of defence", Takkolam "celebrated by the learned", Mādamaḷiṅgam "of great defences", Īḷamurideśam "defended by a strong fleet of ships", Mānakkavāram "surrounded by groves containing honey-bees", and Kaḍāram "defended in great strength by the sea which touches it." This recital of his oversea exploits would bring under his control the whole of South Burma and the Malaya peninsula, perhaps including parts even of Siam.

*The Distinct character of the Campaigns according to the  
Tiruvālaṅgāḍu plates.*

The conquests of Rājendra detailed above from records of his thirteenth year fall into two campaigns as distinct as the two campaigns already discussed before. After the war against the Raṭṭappaḍi of the Western Chālukyas he must have returned to his headquarters. If the Tiruvālaṅgāḍu plates,\* just since published by the epigraphist, is to be taken as stating facts as they occurred, he definitely returned to his capital after the victory at Muyaṅgi and the taking of the mountains containing the nine kinds of wealth, wherefrom he set out on an expedition northwards with the specific purpose of bringing the water of the Ganges, in order that he might make his own country as holy in orthodox estimation as that of the region watered by the "holy Gaṅgā." Hence the inference has been drawn by the late Mr. Venkayya that the expedition was no more than a royal pilgrimage to the Ganges, and that by deputy. The inscription on the Tiruvālaṅgāḍu plates apparently is a composition which treats of the achievements of Rājendra as a *Digvijaya* (conquest of the quarters) of the conventional kind, and describes the whole series of his historical achievements in conventional epic manner. It is hardly possible even after making allowance for the author's sense of epic propriety to regard the campaign as a mere act of pilgrimage even by deputy. Rājendra seems to have been an imaginative individual, with a great deal perhaps of the knight-errant in him, though the knight-errant part of his nature was

\* I am very much obliged to Rai Sahib Mr. H. Krishna Sastri for kindly letting me have the use of a proof copy of this invaluable document for the purposes of this paper.

† *ASR.*, 1911-12, p. 173.



kept well under control both of the conqueror and the statesman as we shall show presently. The notion of the Ganges water must have got into him from the knowledge of the achievements of an early Tamil ruler Śemkuṭṭuvan Śēra<sup>10</sup> (Chera), the hero of the *Śilappadhikāram* who brought a stone from the Himālayas, had it bathed in the Ganges and brought it over to his capital Vañji on the west coast for making the image of the "Chaste Goddess" (Pattini Devī) in addition to having given his mother a bath in the Ganges. This Chera ruler's grandfather and a distinguished ancestor of Rājendra Chola himself, the great Chola Karikāla is credited with having gone as far north, and to have obtained gifts from an ally, a treaty power and one who was a "negligible" neutral respectively of Vajra (the country on the banks of the Son), Magadha and Avantī<sup>11</sup> (Malva). All the three sovereigns, Chola, Chera and Pāṇḍya alike of ancient fame, lay claim to having cut out their emblems on the face of the Himālayas. There was precedent for imitation as one of the early Pallava rulers lays claim similarly, may be fictitiously, to having similarly cut out his emblem on the Himālayas in obvious imitation of the achievement of these predecessors of his in the south.<sup>12</sup> Rājendra, the "Paṇḍita Chola"<sup>13</sup> as he is called, apparently read of these achievements and obviously wished to make a point to his credit similarly. The diplomacy and the warlike exploits of his father had brought him into touch with Kalinga (Orissa) in the north, and the Western Chālukyas along a somewhat irregular frontier extending from the region of Central India to Dharwar in the south of the Bombay Presidency. By the first two campaigns Rājendra had secured his position both in the south in his rear and along this doubtful frontier. The next campaign seems to have had for it the definite object of bringing Kalinga, to the conquest of which his father's records vaguely lay claim, really under the Chola rule for which purpose we can give something of a potent reason presently. It will conduce however to clearness to take the two distinct campaigns of the records of the thirteenth year separately, and see what exactly we can make out of the recital of the specific details given in these records.

<sup>10</sup> *Śilappadhikāram*, cantos 26 and 27.

<sup>11</sup> *Ibid.*, canto 5, ll. 99-104.

<sup>12</sup> Amaravati Inscription of Śiṃhavarman. *South Ind. Inscr.*, I., p. 27, l. 33.

<sup>13</sup> *Kaliṅgattupparaṇi*, canto 13, l. 62; *South Ind. Inscr.*, III, ii, p. 127; also *ASR.*, 1911-12, p. 170. Manuscript authority, since made available, seems to cast doubts upon the reading of verse giving authority for this inference.

*The First Campaign.*

Referring back for a moment to the Tirumalai inscription, we find among the places mentioned Śakkarakkōṭṭam, Maduraimaṇḍalam, Nāmanaikkōṇam, Pañjapallī and Māṣuṇḍēśam. These are all places of importance, or fortresses, which Rājendra Chola's general is said to have taken. Then comes a victory against a certain "Indraratha of the dynasty of the Moon" in a battle field at a place which has hitherto been read Āḍinagar, and which in one of his records is written "Śāḍinagar." These records describe the victory at this place decisive enough to give him possession of Oḍḍa-ṣaṣaya and Kośalaināḍu. That is one definite part of the campaign. Reverting to the details the farthest place in this direction Rājendra had advanced before starting on this campaign was Koḷippākkai in the Nizam's Dominions. I have pointed out already that Koḷippākkai is satisfactorily identified with Kulpak almost half-way between the present day Hyderabad and Warangal, the later Kākatiya capital. The campaign apparently began from there, or from somewhere not far off. The first place to find mention is Śakkarakkōṭṭam. The name of this place is found associated with the early campaigns of Kulottuṅga Chola with another place Vairāgaram, and the achievements, specifically associated with the two places, of that monarch are the taking of the former and the capturing of elephants in true Kedda fashion in the latter. The researches of Pandit Hira Lal of Nagpur have satisfactorily identified the latter with old Bastar near Jagdalpūr in the state of Bastar, and the latter in the same vicinity. Cakkarakūṭa is pointed out as the place referred to as Śakkarakkōṭṭam, which seems quite a satisfactory enough equation.<sup>14</sup> The rulers of this locality were Nāgavaṁśīs at a particular time. The territory ruled over by the Nāgavaṁśīs may be translated Māṣuṇḍēśam in Tamil, *māṣuṇam* in Tamil meaning "snake."<sup>15</sup> The other three places Maduraimaṇḍalam, Nāmanaikkōṇam and Pañjapallī must be places in the vicinity. Maduraimaṇḍalam may be the Maduban, one of the Orissa tributary states. Names of places terminating in *pallī* seem common enough in that region. One of these states is called Daśapalla, and there is a place referred to as Vajapalli in one of the inscriptions of the locality.<sup>16</sup> So probably all these are places which were in the

<sup>14</sup> *Ep. Ind.*, IX, p. 179.<sup>15</sup> *ASR.*, 1911-12, p. 174.<sup>16</sup> Vajapalli in the Chattisgarh division of the C.P.; cf. *Ep. Ind.*, IX, p. 342.



same vicinity and were places of some importance in the territory of one ruler, each one of these being either important from a military point of view or because it was the head-quarters of one of the number of feudatories that held the territory among them. It seems to me that Indraratha was the dominating ruler of the whole region, and these were places of importance in his territory; and Indraratha must have belonged to the dynasty of the Somavamāśis of Cuttack, a ruler who has not yet come within the ken of the epigraphists though no doubt the late Professor Keilhorn noted an Indraratha among those defeated by King Bhoja of Dhāra. His capital Śādinagar (Śādinagar of Tamil, hitherto read Ādinagar, Jajunagar of the Muhammadan historians) is no other than Yayātinagar, believed to be the foundation of one of the early Kēsari kings of Orissa. This Yayātinagar is identified with a place called Binka (Sonpur Binka of the maps) on the river Mahānadi by Pandit Hira Lal.<sup>17</sup> Sonpur Binka is on the high road leading from the south towards Gaya and Patna, and on the road almost at right angles connecting Nagpur and Puri. The north-south road, apparently was the main road of communication between India south of the Vindhya and the north, where the obstacle of the mountains was not so great and that of the rivers was probably not altogether impossible to overcome. As a matter of fact the Tiruvālangāḍu plates do describe in clear terms that Rājendra's army crossed these rivers making use of the elephants as a bridge. The wording of the Tamil records makes it clear that the defeat and capture of Indraratha and his people enabled Rājendra to take not merely the Oḍḍa-viṣaya which apparently was his direct territory, but also enabled him to bring under his control the whole of Kośalaināḍu, the Mahākośala country of the central provinces which then had become the asylum of the Brahmans. The reason for this last statement is not very far to seek. We are in the year 1025-26 and some years before this Mahmud of Ghazni had attacked Kanouj and had carried his campaign quite far into Bundelkhand. The Brāhmaṇas therefore of the "holy land of India" must have found reason to regard those places as not safe for their residence. We do find a number of records of rulers of the Kosala regions making grants and bringing in Brāhmaṇas from various localities to reside in the district. Hence the clear inference seems to be that Indraratha was the

<sup>17</sup> Sirpur stone Ins., *Ep. Ind.*, XI, No. 10.

overlord of the regions of this part of Kaliṅga, and the definite defeat of him brought under the rule or political influence of Rājendra the whole of the region, Mahākosala. This perhaps would exclude the coast regions of Orissa as we shall see presently. Hence it is that the Tiruvālaṅkāḍu plates describe in some detail, in verses 114-115, of the defeat of this Indraratha, which is metaphorically described as the fall of the lunar race itself from its height of glory.

*The Invasion of the territory beyond Orissa.*

This done, Rājendra's general marched forward apparently in the direction of the Ganges, which could be reached either by marching straight north, or north-east, or east as the conquest of Mahākosala and the hinterland portion of Oḍḍa viṣaya brought him almost to the frontiers of Chota Nagpur. According to the Tamil records he advanced against Dharmapāla, and after defeating him took Daṇḍabhukti, "surrounded by groves, the habitat of bees." Here the Tiruvālaṅkāḍu plates differ from the Tamil records. The general is there made to defeat Raṇaśūra, the same apparently as the Raṇaśūra of the Tamil records, whose territory was according to this latter Takkana Lāḍa (Dakṣiṇa Lāḍa). Whether it was Daṇḍabhukti that was first conquered, or Dakṣiṇa Lāḍa would be a matter of some importance in the marking out of the route of the invasion. Necessarily therefore we shall have to settle what Daṇḍabhukti was, and what Dakṣiṇa Lāḍa before we can arrive at a definite conclusion in regard to which of the two was first attacked.

*The Two Lāḍas, North and South.*

To the solution of this geographical puzzle Mr. R. D. Bannerji has contributed the most. He quotes a Jaina inscription of the year 62 of the Kushana era referring to the country of Rāḍha, from which the Jaina monk, who was responsible for the record, came. He quotes two other records of more modern times. One of them, of the time of the Sēna king Veḷḷāḷa Sēna, is a record found in a village in the Burdwan district which states that the village granted, which is named, was situated in north Rāḍha (*Uttara Rāḍha maṇḍale*). The other record is of Narasimha II. of Orissa with date equivalent to A. D. 1296 and refers clearly to Rāḍha and Varēndri as well-known divisions of Bengal.<sup>1</sup> A direct

<sup>1</sup> R. D. Bannerji, "The Palas of Bengal", *Memoirs of the Asiatic Society of Bengal*, Vol. V, No. 3, page 72.



reference having been found to Uttara Rāḍha there is a very strong presumption that there was at that period a Dakṣiṇa Rāḍha or Southern Rāḍha. The Chola record first refers to Takkana Lāḍam (Dakṣiṇa Lāḍa or Lāṭa), and then to Uttara Lāḍam (Uttara Lāḍa or Lāṭa). *Lāḍa* was equated with *Lāṭa*, quite correctly from the phonetic point of view, and taken to mean the country of Gujarat of which two divisions were known, northern and southern. It was the late Mr. Venkayya that changed the equation from *Lāṭa* to *Virāṭa*. He did not make the change on the basis of any real phonetic equivalent. It would be easy to point out authoritative usage for *Virāṭa* being written *Virāḍa* in Tamil, as Mahārāṭṭa is written Marāḍa and Lāṭa is written Lāḍa.<sup>18</sup> Mr. Venkayya's only authority for the equation was in a record which refers to a feudatory of the early Chola Āditya Karikāla as belonging to the Sagara-Virāṭa dynasty. The Tamil part of the record puts in *Ilāḍa* where the Sanskrit has *Virāṭa*. Hence his equation Tamil *Lāḍa* equals Sanskrit *Virāṭa*.<sup>19</sup> In itself it is far from satisfactory as it is apparently due perhaps to the ignorance of the writer of the Sanskrit record. Sagara is never connected with *Virāṭa*, and this association ought to have indicated that the *Virāṭa*, of the Sanskrit record is no other than Rāḍha, the existence of which as a division of Bengal the writer of the record apparently did not know. The connection with Sagara would refer the individual perhaps to a family of Bengal. The equation between *Lāḍa* and *Virāṭa* therefore has no basis in fact, and the apparent equation would perhaps support the conclusion that *Lāḍa* actually stands for *Rāḍha*. We are indebted to Mr. Bannerji for the equation of *Lāḍa* with *Rāḍha* in Bengal, and the discovery that a division of Bengal was known by the name Rāḍha, as else the inscriptions of Rājendra would have lost the character for an accurate historico-geographical disquisition. The two *Lāḍas*<sup>21</sup> of the Tamil records

<sup>18</sup> *Kalīṅgattupparasī*, XI. V, 19.

<sup>19</sup> *Ep. Rep.* for 1906-7. Sec. 65, pp. 87-8.

<sup>21</sup> The *Lāḍa* that figures in the story of the Bengal Princess the mother of Simha Bāhu, the father of Vijaya, founder of Ceylon, is this Rāḍha or Lāḍa, and has nothing to do with Gujarat at all. There are references to Rāḍha in the Jaina *Ugagavati Sūtra* and the *Acūrasa Sūtra*. This is described as territory into two divisions Vajjabhūmi and Sabhabhūmi, Vajrabhūmi, and Śvabhrabhūmi, hard rocky land and wiry. The Tamil commentator Adiyarkunallar knew Vajra as the country in the basin of the Son river. The region was noted for diamonds from the days of Ptolemy to those of Tavernier. (See Ball's *Tavernier*, II, app. iii.)

are therefore an equivalent of the two divisions Rāḍha, the southern and northern.

*Their Position relative to Daṇḍabhukti.*

If northern Rāḍha corresponded to the Burdwan district of Bengal and the region immediately round it, southern Rāḍha must be the portion of Bengal immediately adjoining Burdwan in the south or south-west. It may even possibly be that between the two divisions came in some other territory. So much, however, is certain that southern Rāḍha must be south of Burdwan (northern Rāḍha) in point of bearing. The doubt actually arises whether there was any division of Bengal between the two because of the discrepancy in the order of the names between the Tamil records of Rājendra Chola and his Tiruvālaṅgāḍu plates which can hardly be regarded sufficient to definitely postulate intervening territory. The two Lāḍas being parts of Bengal we would be justified in looking for the other division Daṇḍabhukti not very far from either. In regard to this particular, the Tiruvālaṅgāḍu plates are certainly of great assistance. As we have already noted the Tamil records state that Rājendra's general first defeated Dharmapāla and took his territory of Daṇḍabhukti, defeated Raṇaśūra of southern Rāḍha and took his kingdom before putting to flight Govinda Chandra and entering his kingdom of Bengal. The Tiruvālaṅgāḍu plates on the contrary state clearly that Raṇaśūra was defeated and his territory taken before the general reached the territory of Dharmapāla whom he ultimately defeated also. The following *śloka*s of this record say in more detail what is stated in this *śloka* itself,<sup>41</sup> that the general reached the banks of the Ganges after defeating Dharmapāla and having subdued the princes who were ruling the territory on the banks of the Ganges, he got them to carry for his master Madhurantaka the holy water of the Ganges. This may or may not be historically a fact. The description apparently is a copy of the achievement of the famous ancient Chera king Śeṁkuṭṭuvan (Red-Chera), who got the stone from the Himalayas carried by the defeated princes. That is only by the way.

*Daṇḍabhukti identical with Bihar.*

Rājendra himself had advanced apparently with a reserve force as far as the Godaverī, where the general brought him the water of the Ganges after having overcome on the way Mahīpāla and taken from him "his fame and his royal wealth". We shall come to this detail later.



What is to the point here is (1) that according to the record southern Rāḍha was first conquered before the general reached Dharmapāla's territory, and (2) that the conquest of Dharmapāla's territory brought the general to the right bank of the Ganges. It must be remembered that before entering Rāḍha, wherever that was, the general had come in the course of his successful career of conquest to the northern frontier of the territory of Kośala and the hinterland of Orissa, wherefrom he started in his further march to the Ganges. If we could assume that the two Rāḍhas were adjacent to each other, say north-east and south-west of each other, southern Rāḍha and Daṇḍabhukti could be equally open to entry from his base. In such a case southern Rāḍha would correspond to Midnapur and the territory of Bengal and possibly even a part of Bihar set over against the tributary states of Orissa at the present time. Daṇḍabhukti then would have to be immediately adjoining it, and capable of being entered into by a hostile force either after subduing southern Rāḍha or without it. As a matter of fact the roadway seems to proceed through the tributary states to Ranchi and Gaya, and therefore it is possible the Tamil records are correct that he entered Dharmapāla's Daṇḍabhukti first, and either after defeating the ruler or in the course of the war itself he had to attack and defeat Raṇaśūra of southern Rāḍha on the flank. In either case he could not have marched to the banks of the Ganges leaving his flank open to attack by a hostile power like the ruler of Rāḍha. We are inclined to agree therefore with Mahamahopadhyaya Hara Prasad Sastri that Daṇḍabhukti corresponded to the modern province of Bihar minus Orissa. This arrangement would be exactly that suggested by the reference in the *Rāmapāla Carita* to a Lakṣmīśura, who is described as a king, contemporary of Rāmapāla "who was the head jewel of all feudatories of forest lands" (*Samastājavika-sāmanta-cakracūḍāmaṇiḥ*).<sup>42</sup> The territory of this ruler according to our arrangement must have been quite on the marches of Bengal on the south-west and in continuation of the forest tracts of the hinterland of Orissa, and quite within the limit of the great forest (*mahākāntāra*).

*Daṇḍabhukti: a military fief.*

Coming to Daṇḍabhukti, the name seems to suggest that wherever it was geographically, it was the territory given over to somebody and

<sup>42</sup> "The Pālas of Bengal," as quoted above, page 72.

enjoyed by him as a military fief (Daṇḍabhukti). When and in what circumstances could this part of the country between the Ganges, say from Allahabad to Bhagalpur, and the present day frontier of the Central Provinces and Orissa, have become such a fief? There are a few interesting details that Mr. Bannerji himself provides for explaining this position. He gives a number of interesting details of a Rāṣtrakūṭa family in Magadha and their connection with the Palas of Bengal. In fact Rāmapāla's mother was the sister of Mahana who played an important part in his reign. He further gives reference to a Jayasinha as lord of Daṇḍabhukti and identified Daṇḍabhukti with the district of Midnapur<sup>44</sup> which would certainly go against the course of Rājendra's campaign according to his records. We need not go into the details of this reference so far as they are connected with Rāmapāla and his time. For our present purpose all that we require is the fact that there was a family of Rāṣtrakūṭas in Magadha. When did they come there and why did this particular territory get to be called Daṇḍabhukti? The Mahamahopadhyaya identified Daṇḍabhukti with Bihar on the ground that the Tibetans called the town Ottantapuri, and the Muhammadans called it Advand Bihar. Mr. Bannerji would controvert this position by quoting the Rāmacarita where a feudatory of Rāmapāla by name Jayasinha, ruler of Daṇḍabhukti, defeated Karṇakēśari, king of Orissa, at the time. Hence he would place Daṇḍabhukti somewhere near Midnapur. The defeat of the king of Orissa by a ruler of Daṇḍabhukti does not necessarily involve that the attack must have been delivered from the north-eastern frontier of Orissa. It would depend upon what the actual extent of the Orissa territory was, and Orissa could be attacked straight from the north in behalf of Rāmapāla as from the north-east.

*Bihar a military fief of the Rāṣtrakūṭas.*

That Bihar was Daṇḍabhukti would rest upon other considerations. As the name itself indicates Bihar must have been on the frontier of some important empire or kingdom, which on that side required protection against a powerful enemy. A chieftain or a family of chieftains must have been placed there in special charge of this military duty, and the province given to him as a military fief which gives for the province itself the name Daṇḍabhukti. The

<sup>44</sup> "Palas of Bengal," pages 88-89; also *Ep. Ind.*, IX, 322.



existence of a family of Rāṣṭrakūṭas in the region of Magadha in the days of Rāmapāla, the last great Pāla ruler, would seem to offer the explanation. What had the Rāṣṭrakūṭas to do with Bihar, when did they come there and what was their position with respect to the Pālas of Gauḍa, the Gurjjaras of Kanouj and the Rāṣṭrakūṭas of Malked? The answer to these questions would at once explain the position of the Rāṣṭrakūṭa Karnāṭas in Magadha, and why Magadha came to be called Daṇḍabhukti. Two inscriptions of Govinda III state that the Rāṣṭrakūṭa Dhruva (cir. A.D. 780-800) "Quickly caused Vatsarāja, intoxicated with the goddess of the sovereignty of Gauḍa that he had acquired in the east, to enter upon the path of misfortune in the region of Maru." That means the Rāṣṭrakūṭas intervened with effect against the Gurjjaras conquering and taking effective possession of the country of Gauḍa (north Bengal), and confined them to their own territory in the desert regions of Rajputana extending to modern Gujarat. The Rāṣṭrakūṭa Karka II. A.D. 812-13 claims in the Baroda grant to have made his arm "the door bar of the country of the Lord of Gurjjaras, who had become evilly inflamed by conquering the Lord of Gauḍa and the Lord of Vaṅga."<sup>23</sup> This means again that this feudatory of the Rāṣṭrakūṭa perhaps took part in the same campaign to prevent the Gurjjara conquest of Bengal, north and south.

#### *A Rāṣṭrakūṭa Family of Central India.*

As against these must be noted the Paṭhāri stone inscription of Parabala of date A.D. 861. Parabala's grandfather was Jejja, and the record states that an unnamed elder brother of his acquired Lāṭa Rāṣṭra by defeating a very large number of Karṇāṭaka troops.<sup>24</sup> In the words of the late Professor Keilhorn "his elder brother, having defeated in battle thousands of Karṇāṭaka soldiers, whose might was increased by arrays of enemy's elephants, obtained the broad Lāṭa kingdom." This cannot refer to the Gujarat Rāṣṭrakūṭa Karka, or his father. Neither of them won victories against the Karṇāṭakas who at that time could have been no other than the Rāṣṭrakūṭas themselves. Jejja and his elder brother alike belonged according to the record to the Rāṣṭrakūṭa family. The record itself is found in

<sup>23</sup> *Bom. Gaz.*, Vol. I, Part I, page 486.

<sup>24</sup> *Ep. Ind.*, IX, No. 34, V. 7, pp. 252 and 255.

the north-western corner of the Central Provinces and almost in the north-eastern corner of the territory of Bhopal in Central India. This family of Rāṣṭrakūṭas in Central India at the time must have fought against the Rāṣṭrakūṭas themselves of the imperial family or of their relatives of Gujarat;<sup>27</sup> and if so, it probably was in behalf of the Gurjjaras. Where would the Lāṭa kingdom then have been, "the broad Lāṭa territory"? Would it not be the two Rādhas rather than the Lāṭa (Gujarat) where there was another dynasty of rulers at the period and which could not be held by two dynasties at one and the same time? It was Karka II of Gujarat that defeated the rebel Rāṣṭrakūṭas. The record next proceeds to state that Jejja's son Karka (not the Gujarat Karka) defeated in battle a certain Nāgāvalōka and "caused him quickly to turn back." The late Dr. Keilhorn was inclined to identify this Nāgāvalōka with Nāgabhaṭṭa, the Gurjjara. The title Nāgāvalōka, however, has a family likeness to the Rāṣṭrakūṭa title such as Khadgāvalōka, and the reference in the record itself to the rows of "pālidhvaja banners" fluttering over the army that Karka defeated is a clear indication that the enemy defeated was the imperial Rāṣṭrakūṭa of the south, or his Gujarat feudatory. Next we come to his son Parabala. We find him already entering into a family alliance with Dharmapāla of Bengal, who married Rañṇādēvi daughter of Parabala, the Rāṣṭrakūṭa who had been wrongly identified with Govinda III.<sup>28</sup> This was about the end of the 9th century A.D., the inscription being dated in 861.

*The rise of the Chandela moves the Rāṣṭrakūṭas into Magadha.*

The position of Pathāri and the assertion of the independence of the Rāṣṭrakūṭa governors thereof would warrant the inference that this family of Rāṣṭrakūṭa feudatories in Central India became feudatories of the Gurjjaras, and by fighting successfully against the imperial Rāṣṭrakūṭas, made for themselves an independent position by transforming the military fief that was conferred upon them either by the Rāṣṭrakūṭa emperor, or the Gurjjara ruler, into an independent kingdom of their own, in the century immediately following and amidst the innumerable changes of fortune between the Gurjjaras and the

<sup>27</sup> Fleet, *Rom. Gaz.*, I. ii, p. 462 and p. 498 for a specific reference to a rebellion of the tributary Rāṣṭrakūṭas against the accessions of Amoghavarṇa.

<sup>28</sup> Fleet, *Rom. Gaz.*, Vol. I. part 2, page 394.



Rāṣṭrakūṭas. This feudatory family played their part apparently so well that they removed themselves to the eastern part of their territory to be a little aside of the field of war. They quietly pursued their fortunes peacefully and created for themselves a kingdom in Magadha which bore the name Daṇḍabhukti as forming either a part or the whole of their former fief. As the late Dr. Hoernle points out, the end of the 9th century and the first decade of the 10th century find the old powers and the rising ones arranged in a kaleidoscopic pattern somewhat in this wise. The family of Chedis in Bundelkhand that was rising into importance had involved itself in a quarrel with the ruling prince of the Gurjjaras and got into an alliance with their enemy the imperial Rāṣṭrakūṭa. The immediate neighbour of Chedi, the Chandel chief Yaśovarman who was rising into importance just then, had allied himself with the ruling Gurjjara.<sup>35</sup> Almost about the same period we find the Rāṣṭrakūṭas of Magadha allying themselves with the Pālas of Gauḍa. The reference in the inscription of Krishna III that the Gurjjaras lost the hope of ever taking Kalañjara and Citrakūṭa is the result of this position. It seems therefore likely that Bihar was granted by the Gurjjaras or the imperial Rāṣṭrakūṭas in the first instance as Daṇḍabhukti to a family of Rāṣṭrakūṭas settled in Central India, who had so far developed this fief as to become in the generations immediately following almost an independent kingdom of their own.

*The Pāla ruler of Daṇḍabhukti.*

The ruler of Daṇḍabhukti, contemporary with Rājendra Chola is stated in all his records alike to be Dharmapāla. About this time apparently Mahīpāla ruler of Gauḍa or Northern Bengal, had so far asserted his authority over the Karṇāṭa territory of Bihar, the ruler of which must have suffered a crushing defeat, possibly at the hands of the Gurjjara Mahīpāla and his feudatory allies rising in the immediate frontier, as to drive the Rāṣṭrakūṭa dynasty into an eclipse. Dharmapāla ruling over Daṇḍabhukti therefore was apparently like the two others Sthirapāla and Vasantapāla who have left records in Benares, a relative of Mahīpāla governing for him the territory of Daṇḍabhukti at the time. The defeat of the Karṇāṭas by Mahīpāla, the Pāla king, and his

conquest of the territory in consequence, are just possible on this basis, but it would, in the actual circumstances in which the fact is mentioned, be better to refer the defeat of the Karnaṭakas to Mahīpāla, the Gurjara. Commenting on the failure of Rājendra's general to cross the Ganges and attack Mahīpāla of Gauḍa, Mr. Bannerji has the following: "Curiously enough he (Rājendra Chola) did not attempt to cross the Ganges to the other side. The Tirumalai inscription being a *prakāṣṭi* does not mention such details, but the desired details are supplied by an ancient manuscript discovered by Mahamahopadhyaya Hara Prasad Sastri and now in the Library of the Asiatic Society of Bengal. In 1893 the Mahamahopadhyaya published notes on a find of ancient Sanskrit manuscripts, among which was a drama named *Caṇḍa Kauśika* by Ārya Kṣēmiśvara. This play was enacted before the king by his order, and it contains a verse in which the king Mahīpāla I. is compared with Chandragupta and a people named Karnaṭakas to the Nandas. So this contemporary work gives the credit of defeating the Karnaṭakas to Mahīpāla. The *Karnaṭakas* seem to be the southerners, who invaded Bengal under Rājendra Chola. It appears that though Mahīpāla I. was defeated by Rājendra Chola when he crossed into Rāḍha from East Bengal, he prevented him from crossing the Ganges into Varēndra or Northern Bengal, and so the *Chola conqueror had to turn back from the banks of the Ganges*. The manuscript on which Mahamahopadhyaya Hara Prasad Sastri relies is not a modern one as it was copied in 1331 A.D. The invasion of the Chola king did not change the political divisions of the country, but had left one permanent mark in the shape of a body of settlers, who occupied the thrones of Bengal and Mithila as the Sēna and Karnaṭa dynasties during the latter days of the Pālas."

*Examination of Mr. Bannerji's views.*

In this rather lengthy extract from Mr. Bannerji's paper there are a number of points connected with the Chola invasion of Bengal which require detailed consideration. The points which call for remark are (1) whether the drama *Caṇḍa Kauśika* was a play enacted before Mahīpāla of Bengal; (2) whether there were any Karnaṭakas in the army of Rājendra Chola for him to leave behind as a colony in Bengal which in the following century according to Mr. Bannerji rose to be rulers of Bengal itself; (3) whether the Chola conqueror turned back from the banks of the Ganges because he was defeated by the ruler of



the territory on this side of the river. I shall take them in the order in which I have noted them above. In regard to the drama *Caṇḍa Kautika* the particular *śloka* concerned is set down below for ready reference.<sup>30</sup> This verse is described in the prose passage preceding it as "*apraśasti gāthā* (stanza in praise) which embodies the matter as those proficient in the knowledge of the past (*purāvidah*) knew." Looking into the *gāthā* more closely the following facts stand out clear. As history knows Chandragupta adopted the policy of Chānakya, uprooted the Nandas and occupied the throne at Pātalinutra by taking possession of the capital as well as the territory, Magadha, of the Nandas. This is the first part of the *gāthā*. The second part says Chandragupta is born now as Mahīpāla, in order to uproot the Nandas who at the time had come into the world in the shape of the Karnātas. There are two points of the four-footed comparison in the first part that do not come in for specific mention in the latter part of it. First there is no mention of the policy of Chānakya or anything similar; and secondly there is no mention of Magadha. As regards the first of these two defects the prose passage introducing this *gāthā* refers to it indirectly by saying that Mahīpāla was a king who was not to be restrained by the evil counsels of his ministers.<sup>31</sup> The second point, Magadha is certainly not specifically mentioned, but is obviously implied in the *śloka*. There will be no point in the comparison if the Karnātas could not be referred to the Rāstrakūtas who were the only reigning Karnātas of the time, and the feudatory families from among themselves that they sent out as was pointed out above to govern distant provinces. It seems therefore warranted that the statement in the *gāthā* involves the conquest of Magadha and implies the extinction, at any rate a suppression for the time being, of the ruling dynasty of Magadha, the Karnātas in this particular context. This leads us on to the second point of Mr. Bannerji's argument that the Karnātas were the garrison, or something similar, left by Rājendra Chola in that region. It is impossible that any part of Rājendra Chola's army could be considered Karnāta in the ordinary sense of the term. It seems equally unwarranted to assume

<sup>30</sup> *Yah sadhaya prakṛtigahanānāṁśuṣa Cānakya-nāṁ  
jātā Nandān Kusumanagaram Caṇḍagupto jātum  
Karnāṭeṣu dīrgham upagatānāṁśu tūṇaṁ karṇam  
dardarpāṭhaṁ sa paṇarabhaṇaśrī Mahīpāla deḥaḥ*

<sup>31</sup> *ādīpāmi dūrjamatya buddhī vāpura ānāṭha śāharabhaṇaśrī Mahīpāla deḥaḥ.*

that Rajendra ever had in mind occupation of enemy country. The purpose of the whole of his invasion was at the very most to compel the rulers of Bengal on this side of the Ganges to acknowledge allegiance to him. His real object such as we could infer from all that is known of this invasion will appear later. Granting that there was a contingent of the Karṇāṭa soldiers in the army of the invading Chola it seems at the very best doubtful that he would have left a distant province like Magadha in charge of what to him must have been a foreign contingent. Coming to the third point there is nothing in the evidence exhibited by Mr. Bannerji in this paper on the Pālas of Bengal, nor in the records available to me on the Chola side, to warrant any defeat inflicted by the ruler of Bengal upon the Chola. The limit of the Ganges seems to have been imposed upon the general by his own master. The real object of the invasion, apart from the epic motive, seems to have been the thorough conquest of Kalingam which then, as traditionally before, was divided into three sections the Trikaṇḍam, and which his father Rāja Rāja claims to have brought under his influence.<sup>24</sup>

### *The Karṇāṭas of Caṇḍa Kauśika.*

The conclusion therefore seems inevitable that the Karṇāṭa dynasty referred to in the *gāthā* of the *Caṇḍa Kauśika* is an older dynasty of Magadha which must have existed in that locality long anterior to the date of the Pāla king Mahīpāla. It would seem much better to refer the Mahīpāla of the *Caṇḍa Kauśika* to the Gurjjara king Mahīpāla of Kanauj. According to the investigations of the late Mr. Jackson, Prof. D. R. Bhandarkar and the late Dr. Hoernle, the Gurjjaras and the Rāṣṭrakūṭas were the hereditary enemies of each other, and at the commencement of the 9th century the Rāṣṭrakūṭas had the upper hand of it in Central India and asserted their authority so far as to drive Vatsarāja from the occupation of Bihar and Bengal into the deserts of Rajaputana itself. The Paṭhāri inscription of Parabala makes the point clear that Parabala and his father were influential rulers in the region, and perhaps the

<sup>24</sup> There is distinct reference to a Vajra-Kaliṅgam (North Kalinga) in the *Kaliṅgaṭṭaparaṇi*. It is the failure of this ruler to pay tribute as distinct from that of Kaṭak (Cuttack), that brought on the great Kalinga War of Kulottuṅga I., Canto XI, St. 27. There are numbers of reference to the seven Kalingas in the course of the work.



region adjoining in Magadha. Hence the explanation of the marriage alliance between Parabala's daughter Raññādēvi and Dharmapāla the Pāla king of Bengal. With the accession to power of Mihira Bhoja of the Gurjjaras, the Rāṣṭrakūṭa influence in Central India undergoes a visible decline. Bhoja and his successor Mahēndra Pāla extended the power and territory of the Gurjjaras to such an extent that Dr. Hoernle regards that the power of the Kanouj Gurjjaras reached its zenith under Mahēndra Pāla. According to the Bagumra grant Dhruva Rāja II. of Gujarat, for whom the date A.D. 866 is available, claims, "that, unaided, he easily put to flight the very strong army of the Gurjjaras which had been reinforced by *his kinsmen*; and that he defeated a powerful king called Mihira,"<sup>83</sup> Mihira Bhoja obviously. It was in the period immediately following that the Rāṣṭrakūṭas of Central India perhaps moved farther east, and the relative position of the allies indicated in a previous section came into active working to maintain the balance of power. It seems to be about that time that the Chedi rulers and the Chandels came into prominence in the region of Bundhelkhand and Central India, and that the Rāṣṭrakūṭas found it necessary to get into alliance with the ruler of Bengal. What exactly it was that brought about the change of relationship between the Gurjjaras and the Rāṣṭrakūṭas of Magadha is not clear unless it be the alliance between the Chandels and Mahīpāla,<sup>84</sup> the territory of the former a great deal overlapping that of the Rāṣṭrakūṭas of Central India. Hence it seems a proveable hypothesis that the Karṇāṭas of Magadha that figure in the records of the Pāla kings of Bengal were the Rāṣṭrakūṭas who settled themselves in Central India, and cutting off political relationship with the mother dynasty made for themselves a kingdom first in Central India and subsequently in Magadha. It is the ascent to power of Mahīpāla, the Gurjjara, that brought them under a political eclipse so effectively that we lose sight of them altogether all through the tenth century. It is this fact that seems to be preserved in the *gāthā* of the *Caṇḍa Kausika*. There is no need therefore to postulate a Karṇāṭaka contingent in Rājendra Chola's army, and of its being left behind to hold the territory of Magadha in behalf of Rājendra Chola.

<sup>83</sup> Fleet, *Bom. Gaz.*, Vol. I, Part. 2, p. 408.

<sup>84</sup> *JRAS.*, 1904, pp. 647-8.

*The General's tribute of Ganges water.*

The Daṇḍabhukti of Dharmapāla therefore is Bihar from which the Chola general turned against Raṇaśūra and took his kingdom of Dakṣiṇa Lāḍa. He then marched east or north-east against Govinda-chandra of Bengal of whom we know as yet nothing. Turning from thence towards the mouths of the Ganges he took Uttara Lāḍa having frightened in the field of battle "Oṭṭa Mayipāla". The general took the holy water of the Ganges and brought it down to his master who was then on the banks of the Godavari apparently on the march himself in support of his general, it may be for a further campaign overseas.

The tracing of this route of march for the general of Rājendra becomes possible on the clear indication given by the Tiruvālaṅkāḍu plates that at least one of the main objects of the invasion was the bringing of the Ganges water. If this were all that was expected to be accomplished, it is apparent there is no particular reason that the general should have made any effort to cross the Ganges at all. The real object of the invasion seems, however, to have been the clearing of the flank for the over-seas expedition for which, for some reason or other, it was felt necessary that the whole of Orissa should be brought under Chola influence. Thus then Rājendra's invasion of the north was to make an impression of his power upon the rulers on this side of the Ganges extending from perhaps Allahabad or Benares down to its mouth. Hence after leaving Daṇḍabhukti he had to attack Bengal, at least one part of it, then march southwards towards the Ganges-mouth attacking and putting under tribute probably the ruler of Rāḍha or Burdwan and going to the mouths of the Ganges, return towards the Godavari by way of the coast.

*Who was the Mahipāla attacked by the General?*

*Śloka* 119 of the Tiruvālaṅkāḍu plates states in clear terms "having defeated Mahipāla and having taken possession of his fame and his jewels, the general brought to his master the water of the Ganges." The statement seems explicit that a Mahipāla was defeated. In *śloka* 116 this record states clearly that Dharmapāla was defeated meaning apparently the ruler of Uttara Rāḍha. Then come in the details about the fetching of the Ganges water in the two *ślokas* following. Then occurs the mention of the defeat of Mahipāla. The following *śloka* (120)



states that Rājendra Chola himself captured a large number of elephants of the monarch of Orissa whom he killed in battle along with his brother and his army. It is in the course of this battle that Rājendra Chola performed the feat of striking down dead a mad elephant furiously charging his own. Then having conquered by the great army that he sent forward, Kaṭhāha, he brought "the whole of the earth" under his authority and protected it for a long time. He then returned to his capital and set up there a "pillar of victory" made of the water of the Ganges which became famous in the world under the name Cholagaṅgam. For my present purposes the points to be noted in this account are (1) the conquest by the general of the region intervening the mouth of the Ganges and perhaps Orissa proper, defeating Mahīpāla there; (2) his joining forces with his master and going forward to attack the king of Orissa who was defeated and killed in battle; and (3) the sending of the naval invasion after these two events. In regard to No. 1, the Tiruvālaṅkāḍu plates are explicit, and the Tamil records properly understood would be equally clear; but hitherto the Tamil records have been somewhat misunderstood owing to imperfections in the writing, and this misunderstanding has been fruitful of errors in respect of the identification of the Mahīpāla of this campaign with the Mahīpāla of Gaṇḍa or Bengal. When first the Tamil records were published the record was apparently read *Mahīpāla of Śaṅguk-kōṭṭam*. This misunderstanding arose from the fact that the inscription actually contained the expression *Śaṅgottamahīpāla*. The reading actually is, in the Tirumalai inscription, *Vaṅḡāla-dēsamun-doḷugaḍar-chaṅgugottan-Mahīpālanai*. The variant is given in a footnote *Toḍu-gaḍar-chaṅguv-oṭṭal*.<sup>85</sup> It is this reading that led to the inference of a place Śaṅgukkōṭṭam of which Mahīpāla was the ruler. The same expression is given in the inscription 7-A of Nalamaṅgala taluk, Bangalore district, as *Toḍu-kaḍar-Śaṅgottal-Mayīpālalai*. It is apparent that in this particular reading the last letter is an error for *nai*. So it is likely that the *l* at the end of the word previous is a mislection also. Turning to 84 of Channapaṭṇa in the same district you have the reading *Toḍu-kaḍar-Śaṅgamottā-Mahīpālanai* which gives apparently the correct reading. Accepting this reading, the meaning of the whole expression would be that the

<sup>85</sup> *Ep. Ind.*, IX, p. 232.

person referred to is "Oṭṭa-Mahīpāla of Śāgṇama which touches the sea." The first three words in full in Tamil would be Toṭṭu-kaḍar-Chaṅgamam, which means the river mouth which touches the sea. This gives altogether a different significance to the whole expression. It means nothing more than that the particular Mahīpāla's territory was on the sea-shore beginning with the mouth of the Ganges. The word *Oṭṭa*, the Tamil for *Oḍḍa*, placed before Mahīpāla defines the position of the ruler more closely than even the geographical adjuncts preceding. The word Mahīpāla is capable of being rendered merely king. It can also be a proper name Mahīpāla. As it occurs in the Tiruvālaṅgāḍu plates the rendering that Mahīpāla was the proper name would be more acceptable. In the generality of the Tamil records either of the renderings will do equally well. Whether the word actually stands for a person Mahīpāla, or merely the king of the locality, it must be an *Oḍḍa* or Orissa king, and not Mahīpāla king of Bengal under any circumstances. The distinct personality of the ruler of Vaḍa-Kaliṅgam (North Orissa) in the *Kaliṅgattuparaṇi* would warrant a distinct ruler for the coast portion of Kaliṅgam, extending from the Mahānadi or Vaitaraṇi to the mouths of the Ganges. It is apparently the king of this north Kaliṅgam that is referred to in the inscriptions as Oṭṭa Mayipāla. It seems clear therefore that Rājendra's general did not come into direct contact with Mahīpāla of Bengal at all, unless it be through Dharmapāla of Daṇḍabhukti; and that the Mahīpāla who actually finds mention in the inscriptions is Mahīpāla of North Orissa. The conclusion indicated previously seems therefore warranted that the object of Rājendra's invasion was limited to this side, on the nearer bank of the Ganges, and that therefore the assumption of any battle between the Chola army and the army of the Pāla king of Bengal is on the facts available unwarranted.

*The Object of the Conquest of these Regions.*

The second point: that the general brought the Ganges water to the Chola monarch on the banks of the Godaveri, the marching together of the monarch and the general into the territory of Orissa and the definite defeat of the king of Orissa with his brother in battle, are incidents that are described clearly only in the Tiruvālaṅgāḍu plates. The other inscriptions mention the defeat of Orissa in general terms, and pass on to the details of the overseas expedition. The



additional details given in the Tiruvālaṅgaḍu plates make the object of this invasion very clear, that is, the conquest of the whole country of Orissa, namely, the coast region and the country set over against it in the interior reaching up to the banks of the Ganges. Possibly it gives us an indication of what exactly is to be understood by the several references in the Tamil work *Kaliṅgattuparaṇi* of the seven Kaliṅgams (*Saptakaliṅgam*). The invasion therefore had no further object apparently than the complete subjugation of Kaliṅgam. This was particularly necessary in view of the overseas expedition that must have become necessary for some reason or other, and it will appear in the course of the narrative of that expedition that the Kaliṅgas were possibly rivals in the oversea empire in connection with which the overseas expedition was actually undertaken. All Rājendra's records uniformly state that, having reached the mouth of the Ganges and having defeated the ruler there and brought Orissa under subjection, the expedition set forward in ships which drew out to mid-sea and set sail from there. The actual starting point of the expedition therefore was in the coast region of Kaliṅgam. Would the inference then not be warranted that the fleet of ships was got ready and the expedition set forward from Pālūr, the "Apheterion" of Ptolemy? This Pālūr, Col. Gerini locates on the banks of the Ganjam (or Ṛṣikulya) river and has satisfactorily identified it with Pālūr bluff of the sailors, which is near Pālūr village, which again is not very far from the present day port of Gopalpūr.<sup>34</sup>

*The overseas expedition : its objective.*

According to these records of Rājendra, a fleet of ships was got ready which drew out to sea and set forward from there against a king of the name Saṅgrāma vijayōttungavarman of Kaḍāram. The Tiruvālaṅgaḍu plates do not give the name of the king, but mention the country as Kaṭāha. Before proceeding to consider the details of the expedition we shall have to settle what exactly the country was against the ruler of which Rājendra sent out the expedition. The mention of the name Kaḍāram in the form Kaṭāha in the Tiruvālaṅgaḍu plates would make the two places the same and establish the equations, Sans. *kaṭāha* equals Tam. *kaḍāram*. This place, the Kaḍāram of the inscriptions,

<sup>34</sup> Col. G. E. Gerini, M.B.A.S., *Researches in Ptolemy's Geography of Eastern Asia*, p. 743.

had hitherto been identified with Burma, and of the other places mentioned in connection with this particular invasion the only place that was at all satisfactorily identified was Takkola. The identification of Kaḍāram with Burma stands upon a very slender footing as it seems, and cannot be held to be at all satisfactory. The large *Leiden Grant* of the year A.D. 1006 which made a grant of land to the Buddhist Vihāra at Negapatam, at the instance of the ruler of Kaṭāha gives a certain number of details regarding the monarch and his country. The Sanskrit part of the charter describes the ruler as Śrī Māravijayōttuṅavarman son of Cūḍamaṇivarman. He is said to have belonged to the Śailēndra Vamśa (the dynasty of Śailēndra), and was the *Adhipati* (ruler) of Śrī Viṣaya ruling over Kaṭāha. The Tamil part of the same charter describes Cūḍamaṇivarman as the Rāja of Kaḍāram. We find again here Kaṭāha equated with Kaḍāram, and the ruler is described alike as the ruler of Kaḍāram and Śrī Vijaya. So whatever country Kaḍāram may be identified with will have to answer the other details as well. The ruler of Kaṭāha was also the ruler of Śrī Viṣaya. The one may be the capital city and the other the name of the kingdom. It might just as well be that these two may be two parts of the territory ruled over by this dynasty of rulers. The identification therefore is of the utmost importance. To make confusion worse confounded we get another name in Tamil literature which in spite of apparent confusion does seem to throw some light actually. The early classical Tamil poem *Paṭṭinappālai* refers to the wealth of Kāḷaham among the imports into Kāvēripaṭṭaṇam. The commentator, who must have lived sometime about the thirteenth century, equates Kāḷaham with Kaḍāram.<sup>57</sup> Among the places from which imports are referred to in this particular connection the imports from Kāḷaham are described in general terms as "articles of consumption", the last word being used in the technically economic sense of the term. Noting this point we have arrived at this, that Kāḷaham and Kaḍāram are Tamil variants of the same name, or at least two names of the same place, the corresponding Sanskrit name for the locality being Kaṭāha.

<sup>57</sup> *Paṭṭinappālai*, line 191, and Nachchinārkinīyar's comment thereon. Mah. Svāmināthaiyar's foot-note giving Burma as its equivalent is based on the epigraphist's identification.



*Identification of Kaḍāram.*

The records of Rājendra makes it clear that the invasion was undertaken against the ruler of Kaḍāram. It would be necessary, first of all, therefore to settle where Kaḍāram was, and then, who the ruler of the locality was against whom Rājendra felt it necessary to send an invasion. Reference was already made to the ruler of Kaḍāram who was on terms of alliance apparently with the great Chola Rāja Rāja, father of Rājendra. The Kaḍāram under reference therefore is apparently the same Kaḍāram whose ruler applied for and obtained permission to grant a benefice to the Buddhist Vihāra in Negapatam. To identify Kaḍāram with Burma, there is perhaps very little ground, and the details in the inscription of Rājendra would make it clearly impossible that Kaḍāram could refer to a country like Burma. The older epigraphists were led to the identification by the mention of the name Śrī Viṣaya which was equated with the name Śrī Kṣētra the name of the ancient capital of Burma, old Prome. This place is not reachable except by sailing up the river Irawady for a very considerable distance from its mouth. Such a position is hardly tenable when the *Kaliṅgattupparaṇi* describes it as Kaḍāram "with its surrounding vast waters"<sup>23</sup> which Kulottuṅga is said to have destroyed "on a previous occasion", an occasion previous to the conquest of Kaliṅga celebrated in the poem. Kaḍāram therefore must of necessity be an island, or at least a coast country, and we shall have to find a place accordingly. The researches of Col. Gerini upon the geography of Ptolemy leads him to the possibility of the identification of Kaḍāram or Kaṭāha with one of three places: first Kortatha of Ptolemy, which he identifies with a place of that name in East Borneo among certain alternatives<sup>24</sup>; second with Akadra or Kadranj on the east shore of the Gulf of Siam; and lastly with Kerti, more anciently Katarai or Katrea, on a river of the same name in the north coast of Sumatra. He seems apparently to reject the identification with Kattigara of Ptolemy, which is, according to him, Canton in China. There are various other places which he refers to incidentally as being possible of identification with this, and concludes by saying "in the absence of more particulars the final solution of the puzzle had best be left to Indianists who, after an examination of all the information available in South Indian records on Kaḍāram, should be able to decide with

<sup>23</sup> Canto 6, St. 8, 18, 25.<sup>24</sup> Note 1, page 568.

which of the places we have suggested above it should be preferably identified."<sup>42</sup> Accepting the responsibility thus thrown upon the Indianists, we shall identify Kaḍāram with the Katrea on the north coast of Sumatra, and explain our reasons presently. We have already pointed out that Kulottuṅga's (A.D. 1070-1118) poet laureate Jayaṅḡondān refers to a destruction of Kaḍāram by Kulottuṅga in the war poem *Kaliṅgalluparaṇi*. The commentator Nacchinārki-niyar who must have lived not very long after him identifies Kaḷaham with Kaḍāram, and refers to her articles of consumption among the imports into the Chola capital Kāvēripaṭam. Among the articles the various missions from San-fo-ch'i took to the court of China occur a number such as rock-crystal, petroleum, ivory, olibanum, rosewater, dates and flat peaches, white sugar, finger rings of rock-crystal, glass bottles and coral trees, medicines, perfumes, drugs, etc. There was also some quantity of cotton cloth apparently. These could be described as articles of consumption. The Kaḍāram known to south India therefore was presumably the place of similar name in Sumatra as San Fo-ch'i is located in Sumatra. It was already pointed out that in the large Leiden Grant the Raja of Kaḍāram is associated with a place Śrī Viṣaya. This latter is written Śrī Viṣaya in Sanskrit; but several of the Tamil records of Rājendra Chola write down the place as Śrī Viṣaya. There are some of them however that write it down as Śrī Vijaya. Vijaya and Viṣaya could be considered equivalent in Tamil: the *j* of the first word being a *grantha* letter which could be represented in Tamil only by the *ṣ*. So far as the Tamil records are concerned, therefore, there is no difficulty; but the Sanskrit Viṣaya introduces a difficulty in regard to the equation. This wrong equation may be merely due to the rendering of the Tamil word *Viṣaya* into Sanskrit *Viṣaya* without any attempt at giving the exact Sanskrit equivalent to the name, a feature that one very often meets with in the Sanskrit rendering of vernacular names. If Śrī Vijaya could be satisfactorily located it would in itself give the clue to the exact identification of Kaḍāram. Old Prome was called Śrī Kṣētra, and this might be taken to be what was in the mind of the writer of the document where the name is given as Śrī Viṣaya. That equation may now be dismissed as untenable as at least in the century immediately following the period with which we are directly concerned

<sup>42</sup> Op. cit., p. 833.



that part of the country was known by the name Ramaññadēśa. Therefore that was not apparently the place from which the embassy came to Rāja Rāja. There is a Śrī Vijaya in Lower Siam at the head of the Gulf of Siam. That may suit if we can take Kaḍāram as the equivalent of Akadra. For the other details this might do except that it involves sailing round the Malay peninsula, or getting across the Isthmus of Kra, for either of which there is no warrant in the records of Rājendra as we have them. Among the number of places mentioned in connection with Śrī Vijaya, and those rather closely connected with Kaḍāram itself as a country, occur places like Takkolam, Ilāmuridēśam and Mānakkāvaram. Leaving aside the other places for the present these seem to be identifiable without error. Mānakkāvaram is undoubtedly the great Nicobar islands; Takkolam is the port of Takopa, not far from the river Takopa in the Malay peninsula set over against Sumatra. Ilāmuridēśam is the exact Tamil equivalent of the Arabic Lamēri, sometimes written as Lambri, in the northern extremity of Sumatra. These occur in intimate connection with Kaḍāram among the places that Rājendra took in the course of this invasion. That leaves us in little doubt that Kaḍāram was a place in Sumatra, and as such Śrī Vijaya wherefrom Rājendra carried off the triumphal arch must be the Capital of the ruler of Kaḍāram, or at least the headquarters principality of the ruling dynasty. According to Abu Zaid <sup>41</sup> the Maharaja of Zabej ruled over a large number of islands stretching for a distance of 1,000 *parasangs* (2,400 miles or more). Among his possessions are mentioned Sarbaza or Serboza equivalent of Śrī Bhoja on the east coast of Sumatra, modern Palembang; Rami equal to Bambri or Lameri, and Kalah in the Malay peninsula just opposite ruled in the time of Abu Zaid by the Jabha prince of India. Śrī Bhoja had the alternative name Śrī Rāṣṭra <sup>42</sup> which may be rendered in Sanskrit, Śrī Viṣaya. The State of Palembang in Sumatra was known up to the middle of the eighth century to the Chinese by the name *Shih-li Fo-shi* in T'ang history. When the State appears again in the Sung annals in the second half of the tenth century it is referred to in the form *San Fo-ch'i* (*San Fūt-tsai*, *San Fūt-zai*). <sup>43</sup> The first name is phonetically the equivalent of the Sanskrit Śrī Bhoja; the second (*San Fūt-zai*) seems to come near to the Sanskrit Śrī Vijaya. Śrī Bhoja to Śrī Vijaya is a transformation that one

<sup>41</sup> A.D. 888 to 916.

<sup>42</sup> Op. cit., p. 367.

<sup>43</sup> Op. cit., p. 314.

could understand when the state of Palambang rose to some kind of importance and built up for itself an empire in the period intervening the eighth and the tenth centuries. It would be ordinary vanity in the ruler to give his territory, preferably the capital city in it, the name Śrī Vijaya if he conquered and brought under subjection the neighbouring territory of the Tamil colonists and others. That seems what exactly is reflected in the change of the name for an analogy to which we might take the name Vijayanagar the name of the great mediæval empire of India, the city being called Vijayanagar in preference to Vidyānagar as a result of the vast conquests that those responsible for the new foundation made in the first period of its existence.\* Śrī Vijaya therefore would thus be the eleventh century name for the state of Palembang which at the time had apparently conquered the neighbouring states in Sumatra as well as in the Malaya Peninsula opposite, and this is what we find stated by Mas'udi where he speaks of the empire of the Maharaja being conterminous with India. This position of Kaḍāram as essentially the island state of the empire would justify the attribute, already referred to in the *Kaliṅgattuṣṣaraṇi*, that Kaḍāram was washed by the sea, and would warrant the expression used in Rājendra's inscriptions that he sent his fleet of ships "across the middle of the sea lashing with waves." If Rājendra's fleet set sail either from Pālūr, the modern Gopalpūr, or from any where near the mouth of Ganges it must have had to sail amid sea to go to Kaḍāram, and the sending out of the fleet of ships in the middle of the sea would be just the expression to describe it. This has no reference to any peaceful mission, but is a continuation of the war against Orissa the causes of which are not explained to us though we can see exactly what they must have been. Kaḍāram then is Kerti on the north-east coast of Sumatra, and Śrī Viṣaya is Śrī Vijaya of this period, and Śrī Bhoja of an earlier; in either case equivalent to the modern Palembang.

#### *Historical Evidence.*

About the middle of the tenth century, the Empire of Śrī Bhoja (Vijaya) apparently underwent an expansion. Mas'udi says as was already pointed out, having reference to A.D. 943, that the empire of the Maharaja was conterminous with India, meaning apparently, India on the farther side of the Ganges, referring to Pegu and Burma. His

\* *vijitya rāyam Vijayābhīdhanām etiṣṭtarām yo nagarīm vyadatta.*



palace is described as having been built upon the edge of a tank, wherein, according to tradition, he caused a gold ingot to be cast every morning. Hence the tank came to be called "gold bars pond." Serira or Sarirah (Śrī Raṭṭa or Śrī Rāṣṭra) was one of the islands among his possessions; others being, as was already pointed out, Zanj or Zanej (Zabej ?), Ramni, etc. Therefore then, about this period it underwent an expansion which implied the passing under the rule of this Mahārāja of the possessions immediately adjoining, of which perhaps a considerable number were Tamil colonies and settlements. Embassies from San Fo-ch'i begin to appear in the court of China from this time onward at frequent intervals. About the end of the century there was a war between San Fo-ch'i and a state She-p'o. Tidings of these hostilities were received in China and even an application was made for Chinese intervention. During this period Sarbaza was the island on which the Maharaja resided according to Al-Faras. This statement is confirmed by Abul-Feda, who says that the largest of the islands forming Zabej is called Sarirah, 400 miles north and south, and 160 miles across, containing the capital town in the middle. The further details given by this writer who quotes Ibn-Sa'id (A.D. 1274), make us understand that at the time of the latter Zabej was the name applied to the whole island Sarbaza or Serirah being alternative names of its capital.\* Hence it is clear that the island was under a dynasty of rulers, who extended its territory to occupy all Sumatra, the adjacent islands and a considerable portion of country on the peninsula set over against it. We have next a reference which leads to the identification more closely. In A.D. 1003 two envoys arrived at the Chinese court from a king Sz-li Chu-lo-mu-ni Fu-ma-t'iau-hwa. The embassy relates to the construction of a Buddhist temple, and applied for the exhibition of the emperor's benevolence by the giving of a suitable name to the temple and the presentation of bells. The name thus written is rendered by Col. Gerini as Śrī Cūḍāmaṇi Bhumyadēva, or Bhūpa-dēva; the latter part of the name seems however to be the Chinese transliteration for Varma-dēva, the whole name reading Cūḍāmaṇi Varma Dēva. In the year A.D. 1021 this Cūḍāmaṇivarma Dēva's son Māra Vijayōttuṅgavarman sent an embassy to the Chola king Rāja Rāja I requesting his sanction to the gift of the village of Ānaimāṅalam to the Cūḍāmaṇi Vihāra in

\* Gerini, op. cit., p. 372.

Negapatam built in the name of his father Cūḍāmaṇivarma. Is not this Cūḍāmaṇivarma the father of Māra Vijayōttunga, the Cūḍāmaṇivarma of this embassy to China in A.D. 1003? There is another reference in *Ma Tuan-lin* to a mission to China from the Chola himself in the year A.D. 1015. The Chu-lien king is named there Lo-ch'a-lo-ch'a, clearly Rāja Rāja (A.D. 985-1016).<sup>44</sup> The next Chinese reference we come to is in the *Sung-shi* quoted by Professor Hirth and referring to two missions from Chu-lien one of date A.D. 1033 from Shih-li Lo-ch'a Yin-to-lo Chu-lo, and the other in A.D. 1077 from Ti-wa-ka-lo.<sup>45</sup> The learned Professor, however has gone wrong altogether in identifying Chu-lien with Orissa, and equating the ruler's name with members of the Kāsari dynasty. The first of the two names given above is unmistakably Śrī Rāja-Indra-Chola, and the second name is the exact equivalent of Dēva Kula. The full name of the latter ruler must have been Rājēndradēva Kulōttuṅga, of which the terminal syllable of the first word and the first syllable of the second seem all that are written in Dēva-Kula. The other details given in Chau Ju-kua's record work out quite well for the Chola country and the imperial Chola dynasty. Among the names that he transcribes in the course of this article he refers to a certain number of divisions ending in a word which he equates with the word *pura*, and he is in doubt whether he should equate them with towns or with wards. The reference is to 32 *puras* (*pulo* of the Chinese) which undoubtedly means the principal towns in the empire, and that is made absolutely clear by what he himself says in the note containing the list. That four of them end in *paṭam* (Ch. *p'u-tang*), and as many as 12 of them end in *maṅgalam* (Ch. *mung-kalan*, equated wrongly with Mangalore), is the clearest possible indication that it refers to the Tamil country and to the Chola empire proper.

The second mission was composed of 72 ambassadors and carried a variety of articles as tribute, "glass-ware, camphor, brocades (called *kim-haw*, kincob?), rhinoceros horns, ivory, incense, rose-water, *putchuck*, asafoetida, borax, cloves, etc.", for which they received as a return gift 31,800 strings of copper cash, which according to Professor Hirth is of the value of about as many dollars. This list of articles would more suitably be the articles sent by a state from the East

<sup>44</sup> Gerini, *op. cit.*, p. 609.

<sup>45</sup> *JRAS.* for 1896, pp. 489-490, note 2, superseded by Chau Ju-kua, translated by F. Hirth and V. W. Rockhill, pp. 92-102.



Indian Archipelago somewhere rather than from India. The inference therefore seems warranted that it was a mission sent by the imperial Chola monarchs in behalf of their possessions in the East Indies. If so the expansion of the kingdom of Śrī Bhoja necessarily meant the coming of the kingdom into hostility with the overseas possessions of the Cholas. Hence the expedition of Rājendra Chola, which, perhaps for nautical as well as for political convenience, set sail from somewhere in the Gangetic gulf after king Rājendra and his general had successfully brought under control the rulers of Kalinga whose alliance with Śrī Bhoja was probably anticipated by this move. Rājendra's invasion is dated A.D. 1025 and was directed against Saugrāmavijayōttuṅgavarman of Kaḍāram. Almost 20 years before Māravijayōttuṅgavarman was on terms of friendship with Rāja Rāja, and just a few years before that the rulers of Śrī Bhoja had built or endowed the Buddhist Vihāra in Negapatam. Hence Rājendra's enterprise was not a mere mission of peace to the East Indies, although the mission to China certainly must have been of that character.

#### *Other Details.*

From the Chola records themselves we obtain the names of three successive rulers of Kaḍāram, namely, Cūḍāmaṇivarman, his son Māravijayōttuṅgavarman, and his successor Saugrāmavijayōttuṅgavarman. The information available to us from Chinese sources seem to give us the name Cūḍāmaṇivarman with date A.D. 1003 as was already indicated. We have record of another mission of date 1008 from a king whose name is written Sz-li Ma-lo-p'i which Col. Gerini attempts to render Śrī Maruvi or Mallāvi or Maruppiya. It looks, however that the name is somewhat contracted from the second name of the Chola records, Māravijayōttuṅgavarman. It could be rendered, I think, Śrī Māra correctly enough. It is only the last group of sounds p'i that is not rendered. Can it be the first syllable of the word *vijaya*? If that should prove correct, we get the second name from Chinese sources also. Another mission is under reference with date A.D. 1017 and the name of the king is there given as Hsia-chih-su Wu-ch'a-pu-mi which Col. Gerini again renders Adhi-su-Bhoja-bhūmi. This seems to be the rendering apparently of another name of the king (Śrī Vijayavarman?), whoever he be. The next mission which falls within the period of Rājendra Chola is of date A.D. 1028

from a king Sz-li Tieh-wa, which is rendered Śrī Dēva which could mean no more than the king, although it is just possible it could be the actual name of a ruling sovereign. Then follow a number of very interesting references which refer to Chu-lien, the Chola country, having become tributary to San Fo-ch'i (Śrī Bhoja). They are of dates ranging from A.D. 1077 to 1106, all of which fall within the reign of the great Chola Kulottuṅga, who is credited, as was pointed out already, with the destruction of Kaḍāram. The inference that the Chu-lien of these references in the Chinese records is the Chola empire on the continent of India is entirely unsustainable by what we know of the history of that empire under Kulottuṅga I. His was a reign of great prosperity, and expansion during which another great conquest of Kalinga took place, and, except the allusion to the destruction of Kaḍāram<sup>43</sup> already referred to, we have no positive evidence of his empire having expanded overseas either to the islands round Sumatra or to the Malaya Archipelago. It seems as though the outlying imperial possessions of the Chola in the regions of the Malaya Peninsula fell off from allegiance to the great Chola some time during his reign. The cause of this may well be the activity of the rulers of San Fo-ch'i who extended their own kingdom, by occupying the outlying possessions of the Cholas, and the statements contained in the Chinese historians probably refer to this transfer of the Chola possessions in this region to the government of Śrī Bhoja, and the Chu-lien of those references could at the very best refer to the Chola possessions in the East Indian Archipelago and no more. The so-called smaller Leiden Grant of the year A.D. 1090 (20th year of Kulottuṅga) refers to a grant made with the sanction of the Chola king by the ruler of Kiḍāram. The name of this ruler is not specifically given in the grant, but he is specifically stated to have built or repaired two Vihāras one of them called after the name of Rāja Rāja and the other after the name of Rājendra Chola, apparently the two great Cholas, Rāja Rāja the Great, and Rājendra, the Gaṅgaikonda Chola. Of these two, the Vihāra, Rāja Rājapperumpallī appears from the record itself to be another name of the old Vihāra built in the reign of Rāja Rāja himself and called formally Śrī Śailendra Cōḍamaṇivarma-vihāra, this

<sup>43</sup> This destruction might, after all, be an achievement of Kulottuṅga, as a Prince when he might have accompanied the expedition sent by his grandfather, as his own inscriptions seem to imply, though A.D. 1025 would seem too early a date for this assumption.



renaming clearly indicating the recognised subordination of the rulers of Kaḍāram. Two of the ambassadors of the king are named, one of them Rāja Vidyādhara and the other Abhimānōttuṅga. On their application and with the approval of the Chola foreign minister Rājavallabha Pallavaraiyan the grant of land was ordered to be made. It is clear from this series of references that the great Cholas had the over-sea adjunct to their empire which was brought back into allegiance as a result of the invasion, apparently of Rājendra Chola, and remained in that allegiance till sometime in the reign of the great Chola Kulottuṅga. The rulers of Śrī Bhoja were able gradually to absorb these into their own kingdom, the imperial Cholas neglecting to re-assert their authority. The expedition of Rājendra Chola across the seas was a warlike act and not a mere peaceful mission sent out towards the east.

*Other places mentioned in connection with the invasion.*

Among the places mentioned in connection with this invasion we have already identified Kaḍāram with Kerti in Sumatra applied almost to the whole kingdom; Mānakkavāram with the great Nicobars; Ilamuridēśam with Lameri or Lambri in the north-west coast of Sumatra; Takkolam with the 'Takopa' of Ptolemy, the port of the Takopa district in Malaya Peninsula. The other places may tentatively be identified as follows—Mādamāliṅgam with Balonka or Kāmalanka on the Malay Peninsula, set over against Sumatra in a direction north-east from the northern extremity of the island; Mēvilibaṅgam with Phang-nga, another port of the Takopa district in the same region; Māpappālam with Papera, Laṅkāśopam (for which there is the variant in the inscriptions themselves of Laṅkāśokam) may safely be identified with Langsuka in the interior of the Malaya Peninsula; Māyirudiṅgam may be Besinga (R̥ṣi-ṣṅga), the modern Rangoon; Malaiyūr is in all probability the Malayu or Malaya in the extremity of the peninsula. Two places for which I am not able to suggest satisfactory identifications are Paṇṇai and Vilaippaṇḍūr. The first would seem to answer for Pani<sup>49</sup> on the east coast of Sumatra; but so much seems clear, that all these must be looked for in the region round the island of Sumatra and along the western face of the Malaya Peninsula without getting into Pegu or Burma.

<sup>49</sup> Gerini, *Op. cit.*, p. 513.

*The titles of Rājendra Chola.*

Rājendra Chola assumed a large number of titles, most of which occur in his records. Several of them are names and titles that other Cholas had assumed either before him or after, such as, for instance, *Madhurāntaka*, *Uttama Chola*, *Vikrama Chola*, etc., but some of them are peculiar to himself alone and indicate the special achievements in consequence of which, he assumed those particular titles. Of these the first and most important is that of *Muḍikoṇḍa Chola*. This title of Rājendra occurs frequently in place names and even in the names of irrigation canals. I know at least of one branch of the Kaveri which goes by the name Muḍigoṇḍān. I believe there is a village of the name also. This was a title that he assumed because he took possession as spoils of war of the crowns and crown jewels (1) of the Pāṇḍyas that they left in Ceylon for safe custody; (2) of the Ceylon King, Queen and Prince along with the royal regalia; and (3) the crown and the crown jewels of the Kēraḷa ruler kept for safety in a western island. Of these three it is only one for which we can look for confirmation. The Ceylon chronicle confirms in every detail Rājendra's capture of the jewels alike of the Pāṇḍyas as well as of the Ceylonese. There is a slight discrepancy in the detail. This achievement of Rājendra, he is given credit for in his inscriptions before his sixth year. The actual event therefore must be referred to his fourth or fifth year. That would mean about A.D. 1014-15 or thereabouts; whereas according to the Ceylon chronicle it is precisely referred to the year A.D. 1037, thus making a difference of 22 years. Dr. Hultzsch, who studied the two histories comparatively, points out that this difference does occur between the two histories and suggests that the mistake must have arisen in the period of interregnum that preceded the advent of the Chola power in Ceylon. The name Muḍigoṇḍa Chola was perpetuated in the royal palace that he constructed in Madura after his second conquest of the country and apparently on the occasion of the appointment of a Chola Prince as Viceroy with the special designation "Chola-Pāṇḍya." That prince was given charge of Kēraḷa also, taking in that particular capacity the title "Chola-Kēraḷa." Śoḷa-Pāṇḍya and Śoḷa-Kēraḷa occur as names of halls in temples in various places. The greatest monument of all that took this name is the royal city of Gaṅgaikōṇḍaśoḷapuram itself, which had the alternative name Muḍikoṇḍaśoḷapuram according to the Tiruvālaṅgāḍu plates. The next



title of importance is that of Gaṅgaikoṇḍa Chola, the Chola that brought the Ganges. The third of the wars described above has reference to this particular achievement, and hence the title *Gaṅgaikoṇḍa Chola*. Almost every Maṇḍapa of a particular character in a large number of temples round Kanchi go by the name Gaṅgaikoṇḍa-maṇḍapam. There is one village in Tanjore, and one in Tinnevely which go by the name Gaṅgaikoṇḍān. Another one which occurs in epigraphical records and which unmistakably was a title of Rājendra also was Kaḍāraṅgoṇḍān. This title has been handed down to us in the name of a village which goes by the name Kaḍāraṅgoṇḍān in the Tanjore district, and also in the more abbreviated introduction to his inscriptions which merely state *Pūrvadēśamum Gaṅgaigum Kaḍāramuṅkoṇḍa Kōpparakēśari Varma* referring to Rājendra. The first part of the expression *Pūrvadēśamum* used generally to be interpreted as the eastern country. The Chattisgarh division of the Central Provinces, the part of Mahākośala of old, appears in certain inscriptions as Pūrvarāṣṭra. Pūrvadēśam seems to be a Tamil rendering of this Pūrvarāṣṭra. The taking of Pūrvadēśam therefore would not be the vague conquests of the east, but may refer to the actual reduction to subordination of this part of Mahākośala country.<sup>50</sup> The taking of Kaḍāram has already been shown above to be a historical achievement. It is this that is reflected in the inscriptions of his son and successor who claims having had under the shadow of his sole umbrella the Ganges in the north, Laṅkā (Ceylon) in the south, Mahodai (Tiruvanjikulam in Cochin) in the west, and Kaḍāram in the east which had been taken, by means of his army, by Rājendra Chola, his father, meaning apparently that that was the recognised limit of the Chola empire in the days of Rājādhirāja. That it was not altogether a fictitious kind of conquest is in evidence in the alliances and the exchange of amenities between the rulers of Kanouj and the Chola country in the generations following. We have already adverted to another title of Rājendra Chola namely, Paṇḍita Chola. He was apparently a scholar and a man of a considerable amount of imagination who gives a new character of learning to the charters that issued from the court of the Chola. He seems to have been largely responsible for the introduction of a number of colonies of Brāhmaṇas from the north and of a new form

of Śaivism. A quotation from the commentary *Siddhānta Sārvaṇī* of Trilōcana Śivācārya states clearly that on the occasion of his visit to the Ganges to bathe there he saw the holy Śaivas, and on his return brought a number of them and settled them in his own country.

*A great work of public utility.*

Of the administrative achievements of the Gaṅgaikondra Chola we cannot take space on this occasion for any elaborate description. One or two points, however, deserve treatment in this connection. The great invasion to the banks of the Ganges and the bringing of the Ganges water, vainglorious and imaginative as they may appear at first sight, were turned to practical public benefit. The Ganges water was brought and run into the water of the Kaveri so that the whole new region round his new capital, probably only very recently reclaimed for cultivation, might not seem a novel imposition. He constructed for himself a "pillar of victory" made up entirely of the Ganges water, according to the Tiruvālaṅḡadu plates. The meaning of this is that he brought the Ganges water and let it in into the huge irrigation tank that he constructed in the capital, the overflow of which in those days went to make up the present day Virāṇam tank with 71 sluices, one of the biggest irrigation tanks in the South Arcot district. The tank bed alone is left nowadays of this magnificent work of public utility, and the people of the locality call it Ponnēri which received its water supply from a channel specially brought into it from the river Coleroon. There is a well in the temple at the place the top structure is of the form of a lion, a feature that one often meets in various big temples of South India. The Ganges water was put into that well in the first instance and that well was connected with the tank by an underground sluice. Meaningless as it may appear to us, it perhaps served in those days to remove objections to new settlers coming into the locality irrigated by the tank, and thus served the useful purpose of supplying the much needed agricultural labour to transform the comparatively barren country into a cultivated district. The vast wealth that he brought in as conqueror was utilised not merely to adorn his great capital, which in the first instance was built for strategical reasons, but was also liberally used for the purpose of transforming the uncultivated waste into an agricultural district with a plentiful supply of water.



*Promotion of Education.*

His anxiety for ministering to the public good did not stop here. Like his predecessors he was also liberal in his gifts to temples and institutions connected with them. That a considerable portion of these grants were turned to useful purposes of education, and education of an organised character, is evidenced in a few grants that have recently been brought to light.

An inscription of this Great Chola from a village in the South Arcot District called Eṇṇāyiram makes provision for an educational institution attached to the temple in the locality. In regard to the provision for education, we have hitherto had a very large number of references to provision made for items of learning which would be of the nature of a grant to the individuals for acquiring some kind of "Holy Writ" generally. There are a number of references to such provision made for the recitation of Hymns of *Tēvāram*, of parts of *Tiruvāṣayam* and of either part, or the whole of the Vaishṇava Prabandham called generally the *Nālāyira Prabandham*. There are also records of similar provisions for the reading of *Rāmāyaṇa* and *Mahābhārata* generally in temples. There is a recently discovered inscription of the tenth century which makes provision for the propounding of the *Prabhākara* in the Nāgēśvara temple at Kumbhakonam. There is an inscription, in Tiruvorriyūr where a large provision is made for the maintenance of a pavilion called Vyākaraṇa Maṇḍapam which seems to be as much for the celebration of the festival of Śiva's gift of grammar to the grammarian Paṇini, and for the study and teaching of grammar, apparently Sanskrit grammar. There is another record in the same place which provides for the teaching of Śiva Dharma and Siddhānta both meaning of course the teaching of Śaiva theology generally. But none of them makes any provision, so far as we have information at present, for any regularly organised institution such as a college for imparting instruction in such learning as was followed in those days. The new record from Eṇṇāyiram (No. 333 of 1917) exhibits in full detail, provision that was made for what would perhaps nowadays be described as a theological college attached to the temple at the place. It was composed of a college and a hostel for Vedic study. The record begins with an introduction describing the great invasion of the north, and of the splendid return of the conqueror from this great invasion of Uttarāpatha.

He is said to have built a hall called Gaṅgaikoṇḍa-śoḷan apparently in the temple. In another connection, a palace with a similar name Muḍigoṇḍa-śoḷan is said to have been built in Madura by this monarch, "by the weight of which even the earth became unsteady." The record at Eṇṇāyiram was apparently indited at the instance of the assembly of Rāja Rāja Caturvēdimāṅgalam ordinarily known by the name of Eṇṇāyiram. This assembly made the following provision to the Paramasvāmin (the Supreme Lord) in order to secure success to the arms of the king. The God is described as standing "with a fierce appearance." The charity makes provision, as was already said, for a hostel and a college for Vedic study. The staff of the college was composed of:—

1. Four professors for the recitation of the *Tiruvāymoli*, the hymns of Nammālvār, in the temple,
2. Three professors to teach the *Rg-Veda*,
3. Three to teach the *Yajur-Veda*,
4. One professor for the *Chāndogya* (*Sāma-Veda*),
5. One for the *Talavakāra* (*Sama-Veda*),
6. One for the *Vājasanīya* (*White Yajur-Veda*),
7. One for teaching *Baudhāyanīya Gṛhya Sūtra*, the *Kalpa Sūtra* and the *Kāthaka*.

There was also a teacher for expounding the *Rūpavatāra*, one for teaching *Vyākaraṇa*; and another for expounding the *Prabhākara*; last of all came a professor for expounding the *Vēdānta*. Thus there were fourteen professors, each of them on an average receiving one kalam of paddy a day. The *Vyākaraṇa* professor received a little more than others while the *Rūpavatāra* lecturer was valued at only one quarter of the rest of them. They received in addition a money payment also, which is put down as  $\frac{1}{2}$  *kaḷanjus* of gold each, it may be, monthly. The *Vyākaraṇa* professor getting a preference even here of 8 *kaḷanjus* of gold.

The number of students that were educated in this college fall into two grades; one group of a lower standing whose business was probably to get by heart the Vedas and the Sūtras. These were distributed as follows:—75 were studying *Rg-Veda*, 75 *Yajur-Veda*, 20 *Chāndogya Sāma*, 20 *Talavakāra Sāma*, 20 *Vyākaraṇa*, 10 studying the *Atharva*, though no separate professor is provided for this, and 10 the *Baudhāyanīya Gṛhya*, *Kalpa* and *Gana*. There were besides 40 students



studying *Rūpāvatāra*, thus making a total of 270. These were young bachelors (*brahmacārins*) for whom the daily provision was six *nālī* of paddy.

The more advanced students were 70 in number of whom 25 were learning grammar (*Vyākaraṇam*), 35 were learning Mimāṃsa Philosophy (the *Prabhākaram*) and 10 were learning the Vēdānta Philosophy. The grand total of students was thus 340. These were all fed in the Gaṅgai-konḍa-śoḷan-maṇḍapam and were apparently taught in various other parts of the temple.

The total annual expenditure upon these institutions was 10,506 *kalams* of paddy and 61½ *kaḷanḷus* of gold. The *kaḷanḷu* is probably the weight of gold which appears to have answered for a certain multiple of the current coin. At this time, the *kāṣu*, the gold coin of the Cholas, was perhaps, a quarter of the *kaḷanḷu*. To provide for this income both in coin and kind, 45 *vēlis* (*vēli*=6½ acres) of land was set apart in two villages in the same district. Having given these detailed directions to the assembly, King Rājendra ordered "in the presence of Kālī Ēkāmrānār, the head of the village, that they should not show in the account books, any more taxes than 1% *Mā* and one *Paḍakku* against the persons residing in the said two villages and cultivating the 45 *vēlis* of land." This grant of land indicates the existence of organised institutions for the purpose of imparting instruction.

From the point of view of our times the instruction imparted may be regarded as one-sided; but the grant is to a temple and the arrangement is in connection with the temple. The instruction would naturally partake of the character of religious instruction, and the institution that of a theological seminary. The inference, would seem, however, to be unwarranted that this was always the character of provision made for these institutions. Another record in the same place is available in an imperfect condition, and shows that provision was made for feeding five hundred and six Brāhmaṇas among whom were Brāhmaṇas versed in the Vedas, Brāhmaṇas in general and Śrī Vaishṇavas. Whether these five hundred and six included the three hundred and forty students is not clear. It is just possible that the number included those who were appointed for the chanting of the *Tiruvāymoli*, the *Tiruppaḍigam*, the *Tiruppugal*, and those who uttered the *Ṣaḍ Yajñam*. There is a peculiar gift mentioned as *Jātaka Dakṣiṇā* which meant the presentation of a gold flower and a gold ring on the day of the

birth of Krishna (*Jayanti Aṣṭami*), to those Brāhmaṇas who completed the study of the *R̥g*, the *Yajur* and the *Sāma Vedas*, in token of conferment of the degree. The provision that was made for this seems to have been made over to the merchant class of the city whose duty it was to supply excellently husked rice at the hostel at the rate of "two to five of paddy" for fifty Brāhmaṇas. The daily supply of fire-wood was looked after by the village provision-committee (*ūrvāryam*). The body of merchants who received this money in trust are described as "the Brāhmaṇa and the Vaṇaijiya (Banijaga) merchants who traded in the South Bazaar", who agreed to supply sugar and other requirements in lieu of the interest on the sum lent. All the excess ghī, milk and curds received over and above the requirements of the temple were to be made over to the hostel. Here again it is the Brāhmaṇa that comes in for the gift. Another record of the year, however makes provision for conducting a hostel (*śālai*) which fed daily fifty Brāhmaṇas and ten Śiva-yogins who were also supplied with oil for bathing. This record makes further provision for a free-school (*Dharmapaṭṭi*). It also provides for three water-sheds.

This gives us clearly to understand that institutions whose object was education—such as education was understood to be about eight hundred years from our date—did exist and something like even free-schools were known in those days. It may be noted that Rājendra Chola's reign extended from A.D. 1011 to A.D. 1042, and possibly A.D. 1044. That this was not a mere isolated special arrangement is evident from the following which shows a continuity of policy in this matter both under his son and successor Rājādhiraṇja, and another son who succeeded him later Vira Rājendra.

#### *Rājādhiraṇja's Foundations.*

Inscription No. 176 of App. C. comes from a place Tribhuvani in the South Arcot District. The full name of the place is Tribhuvana-mahādēvi-chaturyēdi-maṅgalam and is dated 30th year of Rāja Kēsari-varaman Rājādhiraṇja, A.D. 1018-1055. The record is actually of date A.D. 1048. On Wednesday the 2nd March of that year the great assembly of the village met together in the pavilion constructed by Śembiyan Umbalanāṭṭuvēḷār, and made the full transactions necessary for the establishment of the charity named Rājendra-Śolan-uttamāgram in the temple. This charity was made by the Chola Commander-in-Chief



Rājendra-Śoḷa-Māvali-Vāṇarājan "in order to secure the health of king Rājendra Chola." This last name in the form Vijaya-Rājendra-Śoḷa was assumed by Rājādhirāja, and hence apparently this designation. The assembly purchased 72 *vēlis* of land yielding 12,000 *kalams* of paddy, and made provisions with the annual income of the 12,000 *kalams* for an educational institution attached to the temple. The grant provides for a number of festivals in the Vishnu temple of Vīraṇārayaṇaviṇṇagar, the name apparently of the Vaishnava ward. Besides these festivals provision was also made for the feeding of Vaishnavas for the recitation of the *Tiruvāymoḷi*. The total annual requirements for these miscellaneous items of expenditure being 2,475 *kalams* of paddy. Apart from these the grant made provision for :

1. Three teachers of the *Rg-Veda* and three of the *Yajur-Veda*, one each of *Chāndogya-Sāma*, *Talavakāra-Sāma*, *Apūrva*, *Vājasaneyya*, *Baudhāyanīya* and *Satyasṭa-(āḍha) Sūtra*; thus making a total of 12 professors with a daily allowance of 4 *kalams* of paddy.

2. One professor each for expounding the *Vēdānta*, *Vyākaraṇa*, *Rūpavatāra*, *Śrī-Bhārata*, *Rāmāyaṇa*, *Manu-Śāstra* and *Vaikhānasa-Śāstra*.

3. For 60 students each of the *Rg-Veda* and *Yajur-Veda*, 20 of *Chāndogya-Sāma* and 50 of other *Śāstras*; thus making a student roll of 190 persons with a daily ration allowance of 11 *kalams*, 10 *kurūṇis*, 4 *nālīs*.

4. For 70 other students of the *Vēdānta*, *Vyākaraṇa* and *Rūpavatāra*.

The total quantity of provision required for the whole establishment detailed above is stated to be 9,525 *kalams* of paddy. This provision together with the allotment for the festivals etc. comes up to 12,000 *kalams* which was the contracted amount to be made over from the produce of 72 *vēlis* of land by the holders. This quantity of land was purchased and put on the terms of a permanent contract with the holders with the special stipulation that not even the class to which the lands belonged should be revised even when general revision of classifications should be undertaken. This land was besides free from all taxes or obligations excepting *Ēri-āyam*, *Pāḍikkāval* and *Ēri-amanji*. The professors and the students were also declared exempt from certain payments and obligations. It will be found, on comparison with the previous institution of the father, that there was a standard

set up for these institutions which was adopted as a general rule. We might pass on with pleasure to a record of this Chola's younger brother Vīra Rājendra which makes an interesting provision for a hospital.

*A Mediæval Hospital.*

Another interesting record referring to the reign of another of the great Chola rulers of the eleventh century, Vīra Rājendra Dēva, gives the details of the provision made for a hospital, a school and a hostel from the funds assigned to a temple in the first instance. Vīra Rājendra was a son, possibly a younger brother, who came after the great Gaṅgaikōṇḍa Chola and succeeded to the throne about twenty years after him. He had to battle hard on the north-western frontier against the great Chālukya Somēśvara and entered into a marriage alliance with his son giving one of his daughters in marriage to the Prince. He had to be active also on the east of this frontier where there were disturbances against him in the Veṅgi country. A number of great battles were fought by him against these two states the eastern and western Chālukyas at a place called Kūḍal Saṅgamam till recently identified with Karnul, but more recently with a place high up the Krishna near the frontier of the Kolhapur State, by the late Dr. Fleet. The decisive battle against the eastern Chālukyas was fought by charging across the river Krishna at Bezwada (the Vijayavāḍi of those days). His period of reign was the seventh decade of the century, and in the year A.D. 1067 he issued a grant to the temple of Mahāviṣṇu at Tirumukkūḍal in the Madhurāntakam taluq in the Chingleput district. A village named Vīyalaikkāvūr, a free gift to this temple (*devadāna*) used to pay the *śāla* of that temple 75 *kaḷanjus* of gold. This payment had been stopped since the second year of his predecessor who is described as having conquered the western Chālukya country, defeated Āhavamalla twice, and brought peace and prosperity to the world. This description refers to his immediate predecessor Rājendra Chola who ruled from A.D. 1052 to 1062. This lapse was reported to him while he was seated on the throne called Rājendra-Śōḷa-Māvali-Vaṇarājan in his palace called Śōḷa-Kērajan at Gaṅgai-kōṇḍa Śōḷapuram.

The king taking the matter into consideration was pleased to order not only the 75 *kaḷanjus* of revenue referred to above, but also the other taxes of the village for meeting the expenses



of the temple of Mahāviṣṇu at Tirumukkūḍal. These taxes include eleven items of which some of them are of the nature of profession-tax, and others, taxes on land and goods of various kinds. The order was communicated by a set of Secretariat Officers who are described as Uḍan Kūṭṭam (which might mean officers in personal attendance) and Viḍayil (office for despatch of orders); the former are stated to have been six and the latter thirty three. At the time the order was communicated there were present ten officers of the Puravuvarti-ṭiṇaikkalam, the officer in charge of Varipottagam (register of taxes), and various others. The total revenue of the village is assigned as 75 *kaḷanḷus* of gold of the *vari* account (book of taxes), and 72 *kaḷanḷus* and 9 *manjāḍis* of *aḍaṅgal* including *pāṭṭams* (rates and miscellaneous cesses) making together a total of 147 *kaḷanḷus* and 9 *manjāḍis* of gold. This was converted into grain at 16 *kalams* of paddy of the Rāja Kēsari measure for each *kaḷanḷu*. The other miscellaneous heads of income in gold amounted to 216½ *kāṣus* and two *mā* (twentieth). This total provision was made for the several services in the temple of which some of course went to meet the expenses of an annual festival on the birthday of the king, and an annual festival on the birthday of a Vaiṣya, Mādhava, who revived the charities in the temple and made additions to the building, and for the regular recital of the Vaiṣṇava scripture *Tiruvāymoli*.

Among the structures added to the temple by this Vaiṣya Mādhava was the Jagannātha Maṇḍapa in which was located the school for the study of the Vedas, the Śāstras, Grammar, *Rūpāvalāra*, etc., and a hostel for students and a hospital. The students were provided with food, with oil for bathing on Saturdays, and with oil for lamps. The hospital was named Vīra-Śoḷan apparently in the name of the king and provided fifteen beds for sick people. Among the staff of the hospital, provision is made for one doctor, "in whose family the privilege of administering medicines was hereditary", one surgeon, two servants to fetch drugs, supply fuel and attend to other menial duties, two maid-servants for nursing the patients and a general servant who attended the hospital, school and hostel. Provision was also made for the supply of a regular quantity of rice, and supply of medicine was laid in stock for a year, of which as many as eighteen items are given, composed of drugs, and prepared medicine under

the ordinary Indian pharmacopœia. A regular supply of cow's ghi was assured, and provision was made for burning one lamp throughout the night. The inmates of this hospital were to be supplied with water brought from Perambalūr "scented with cardamoms and *khas-khas* roots."

This eleventh century organisation for a hospital is illuminating and it gives us, however imperfectly, a little more of insight into the actual administration of the funds which were in the first instance, ostensibly made over for the benefit of a temple. That educational institutions required to be provided with a hospital as well as an attached hostel would at first sight seem quite a modern idea. That the need was felt in the eleventh century and some kind of provision was made for it so early is to the credit of the organisers of these institutions in that comparatively early period.

It is impossible in the limits of a paper to discuss the whole of the administrative organisation of the imperial Cholas, which requires to be dealt with separately and elaborately, but a contribution on the great Chola Gaṅgaikondān to a volume which is intended to be intimately associated with the University of Calcutta would be incomplete if not defective, without a reference to these educational foundations. Hence, these few particulars alone from the administrative achievements of Rājendra Chola and his sons are incorporated in this paper. Such as they are, they give an insight into the civil organisation of the eleventh century, which judged even by quite modern standards would be considered highly enlightened in its general character.

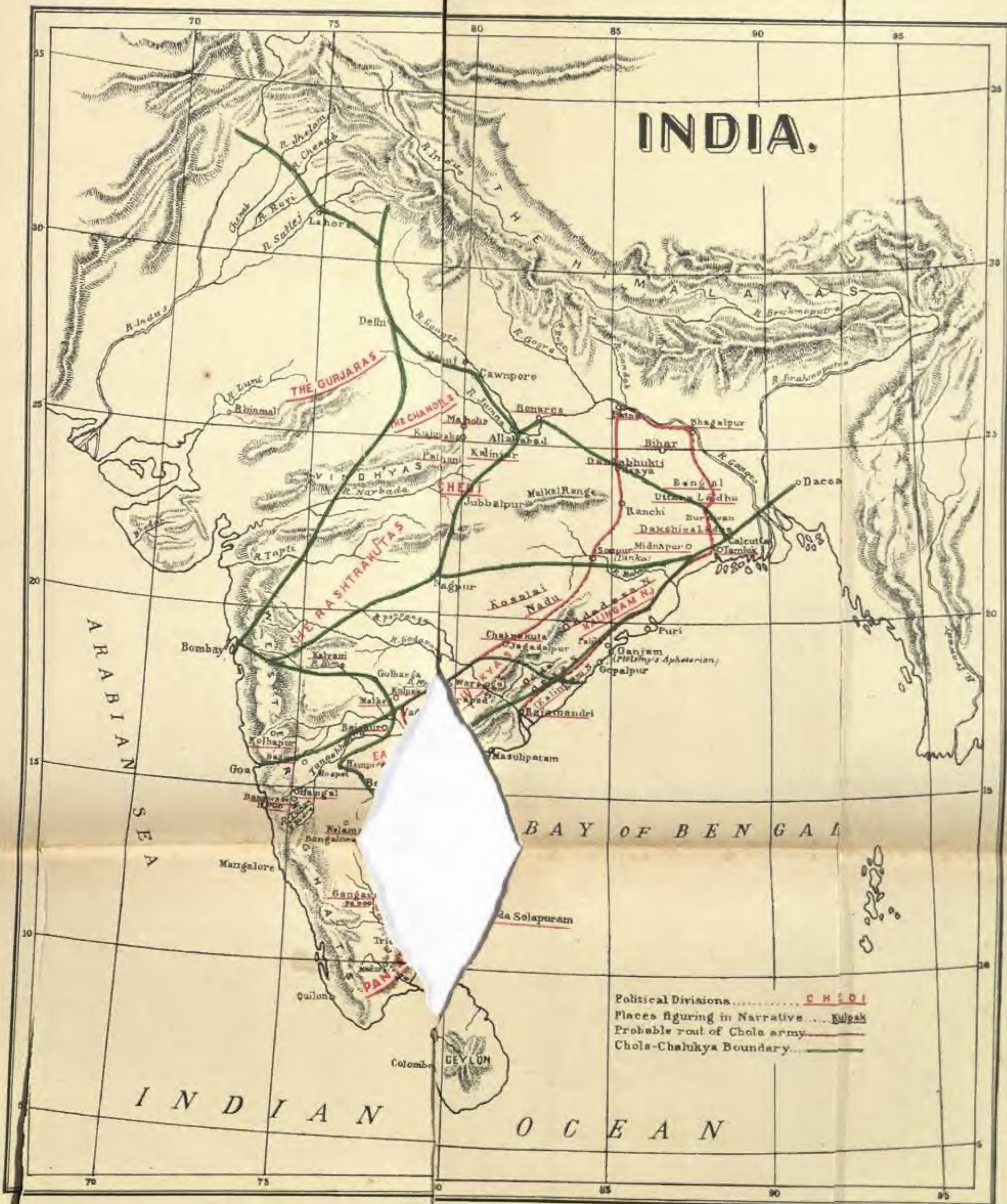
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# INDIA.















## THE SARVĀSTIVĀDA SCHOOL OF BUDDHISM.

NALINAKSHA DUTT, M.A., *Lecturer in Pāli, University of Calcutta.*

Buddhism has at present two principal divisions, namely, Hīnayāna and Mahāyāna, the former being subdivided into Vaibhāṣika and Sautrāntika, and the latter into Mādhyamika and Yogācāra.<sup>1</sup> Each of these four schools has its origin in the teachings of one great teacher, promulgated over 2,000 years ago, and has developed in its own way through several centuries. The present monograph aims to unfold the history of one of them, the Vaibhāṣika, formerly known as the Sarvāstivāda school, the appellation of Vaibhāṣika having been given to the school by Hindu philosophers in view of the fact that its doctrines were based upon the Vibhāṣā-śāstras compiled at the council of Kaniṣka.<sup>2</sup>

Almost all the treatises dealing with the schools exclusively or *inter alia* record their number as eighteen as traditionally fixed, affiliating them to one or other of the two primitive schools, Sthaviravāda and Mahāsāṅghika. Deviations from this sort of classification are found in the Tibetan work *Bhikṣu Varhagrapṣtha*<sup>3</sup> and the Records of I-Tsing.<sup>4</sup> They affiliate the eighteen schools to the four original ones, viz. (1) Ārya-sarvāstivādina, (2) Mahāsāṅghika, (3) Ārya-sammatiya, (4) Āryasthavira. The duration of existence of these four as independent schools was comparatively longer, and the number of adherents larger.<sup>5</sup> Other schools were short-lived, or coalesced into one another in spite of their points of difference. The most primitive school was the *Sthavira-vāda*, the doctrines of which have been fully preserved in the extant Pāli literature. The school that can claim priority in age and preservation of pristine originality next to the *Sthavira-vāda* is the *Sarvāstivāda*. Its literature is vast but to our misfortune, the whole

<sup>1</sup> For the tenets of the four schools, see Mahāmahopādhyāya Dr. Satis Chandra Vidyābhūṣaṇa's *Indian Logic*, (1st edn.), pp. 96 ff.

<sup>2</sup> Dr. S. C. Vidyābhūṣaṇa, *op. cit.*, p. 66.

<sup>3</sup> Rockhill, *Life of the Buddha*, p. 180, fto.

<sup>4</sup> Prof. Takakusu, *I-Tsing*, pp. 7-8.

<sup>5</sup> *JRAS.*, 1891.



of it is yet in manuscripts<sup>6</sup> some of which are in Buddhist Sanskrit and the rest in Chinese and Tibetan. The two schools mentioned above were associated with the names of two great emperors, Aśoka and Kaniska, through whose effort and patronage, they gained ground and produced a rich and extensive literature. The principal seat of the Theravādins was Magadha while that of the other was Kashmir in conformity with the location of the courts of the respective sovereigns from whom each drew its support.

### *Council of Kaniska.*

An account of the Council of Kaniska<sup>7</sup> is furnished by the Chinese traveller Yuan Chwang. It was held in Kashmir about 400 years after the death of Buddha at the instance of Kaniska. The king evinced interest to learn the truths of Buddhism but he was perplexed by the variant interpretations given of Buddha's teachings by the monks.<sup>8</sup> In concert with the head of the Buddhist church Pārśva, the king convened a council with the view to record the different interpretations and selected Kashmir as the place of meeting. Five hundred *arhats* were culled out for membership, the Sarvāstivādins forming the majority. The President of the meeting was Vasumitra who was also a Sarvāstivādin believing in the realism of material existence in the past, present, future,<sup>9</sup> and composing the two Abhidharma *pādas* (supplements) of the school.<sup>10</sup> Pursuant to the resolution of the council, were compiled the Vibhāṣās (commentaries or discussions) being the opinions of the different schools on the Sūtra, Vinaya, and Abhidharma, known respectively as the *Upadeśa Sūtras*, *Vinaya-Vibhāṣa Śāstra*, and *Abhidharma-Vibhāṣa Śāstra*. But as the decisions

<sup>6</sup> A few of these MSS. in Buddhist Sanskrit are deposited in the Library of the Asiatic Society of Bengal. Efforts are being made by Sir Asutosh Mookerjee, whose zeal for extending the bounds of knowledge is well known, to have them edited and translated by competent scholars and made accessible to the public.

<sup>7</sup> Watters, *Yuan Chwang*, Vol. i, pp. 270, ff. In later Tibetan works the Council is referred to and some particulars are also given but they do not agree in details with Yuan Chwang's account. See *Ibid*, p. 278 (citing Tārānāth, 58) and *Vasubandhu-chuan*, (No. 1463), Wassilief, *Der Buddhismus*, p. 283 ff.

<sup>8</sup> The modern N.-W. Frontier Province and Gāndhāra were inhabited by many sects of Hindus and Buddhists. Kashmir was the stronghold of the Mahāyānikā and Sarvāstivāda Schools. See Watters, *Yuan Chwang*, Vol. i, pp. 202, 283.

<sup>9</sup> Cf. Mrs. Rhys Davids, *Points of the Controversy*, Intro., p. xix.

<sup>10</sup> *Abhidharma Prakaraṇa Pāda* and *Abhidharma Dhātukāya Pāda*: see below.

of the disputed points rested on the President,<sup>11</sup> the accepted version should naturally be in most cases that of the Sarvāstivādins.<sup>12</sup> It is for this reason that the Vibhāṣā denoted the literature of the Sarvāstivādins and specially the Abhidharma commentaries, and the appellation Vaibhāṣika was given them by later writers.

*Duration of existence of the Sarvāstivāda or the Vaibhāṣika School.*

It was only after this Council that the Sarvāstivāda School rose to its highest importance. But the seed sown before the reign of the great Buddhist emperor Aśoka when the activities of the school were confined within the limits of the Prācya-deśa only, now grew into an extensive foliage sending forth its branches beyond these limits under the fostering care of Kaṇiṣka. This is inferred from the fact that Moggaliputta Tissa, the President of the Third Council convened by Aśoka, took notice of the doctrines of the school and tried to refute them in his *Kathāvatthu* from the standpoint of a Theravādin.<sup>13</sup> With the spread of Buddhism into Kashmir by the first Buddhist missionary Majjhantika sent by Aśoka under the advice of Moggaliputta Tissa, the Sarvāstivādins thought it advisable to depute their representatives to Kashmir in view of its growing importance as a proselytizing centre. Yuan Chwang<sup>14</sup> also tells us that Aśoka not only sent Buddhist monks but also built monasteries at that place. Now as the school of Buddhism planted here came from Pāṭaliputra and through the members of Moggaliputta's church, it would naturally follow that the first church founded in these places was that of the Theravādins. With the growing importance of the place as a centre of Buddhism, other schools also made their way to Kashmir, and it is not unlikely that Sarvāstivādins owing to their closer connection with the Theravādins would follow next. But it should be remembered that the Sarvāstivāda school of Kaṇiṣka's time brought in further changes in the doctrine for which it has been distinguished from the older school, which was named the Ārya-Sarvāstivādina.<sup>15</sup> However,

<sup>11</sup> Watters, *Yuan Chwang*, Vol. i, p. 271.

<sup>12</sup> V. A. Smith, *Early History of India*, pp. 207, 268. Smith is of opinion that the Council was of the Sarvāstivādins and the literature written at that time, viz., the *Mahā-Vibhāṣā*, belonged to this school.

<sup>13</sup> See Mrs. Rhys Davids, *Points of the Controversy*, Intro.

<sup>14</sup> Watters, *Yuan Chwang*, Vol. i, p. 269.

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the original Sarvāstivāda school had its birth before Aśoka's Council (3rd century B.C.) for the *Kathāvatthu*<sup>14</sup> which obtained its final shape in this council takes notice of same for refuting its tenets. The school does not seem to have gained much importance at this time or a century later, as the Sanchi or Bharhut inscriptions<sup>15</sup> did not mention it or any other schools which abounded in the later inscriptions. About the beginning of the Christian era, it came to be recognized as one of the principal schools not only in Kashmir and Gandhara but also in Central India. The adherents of this school began to be the recipients of donations in the shape of monasteries, images, etc., from monks, laymen, kings and queens.<sup>16</sup>

Fa-hien (A.D. 319-414) noticed the existence of this school in Pataliputra and China while Yuan Chwang (A.D. 629-645) found it "chiefly in Kashgar, Udyana, and several other places in the Northern Frontier, in Matipura, Kanauj, and a place near Rājagṛha in Northern India and also in Persia in the West." Since this time the geographical expansion of the school continued further until in I-Tsing's time the adherents of the school were also found in Lāṭa, Sindhu, Southern and Eastern India, Sumatra, Java, China, Central Asia, and Cochin China.<sup>17</sup> Saṅkarācārya (eighth century A.D.), set himself to refuting the doctrines of the Sarvāstivāda from the standpoint of a Vedāntin,<sup>18</sup> while Mādhavācārya in the fourteenth century tried to give an exposition of the doctrines of the *Vaibhāṣikas*,<sup>19</sup> by which title the Sarvāstivādins were afterwards known. Thus we see that the school originating in the third century B.C., attained its highest development in the reign of Kanishka and lasted up to the fourteenth century, and counted as among the four premier schools of Buddhism, it stood on the same level with one of them, namely, that of the

puts Mūla-Sarvāstivādina as one of the four schools seceding from the Ārya Sarvāstivādina.

<sup>14</sup> Mrs. Rhys Davids, *Points of the Controversy*, Intro., p. xix.

<sup>15</sup> *JRAS.*, 1892, p. 597. (Bühler's letter.)

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<sup>17</sup> Prof. Takakusu, *J.P.T.S.*, 1094-5, p. 71 citing Legge's *Fa-Hien*, p. 99; *JRAS.*, 1891, p. 420; and I-Tsing's *Record*, pp. xxii-xxiv.

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Theravādins, who, by being compelled by force of circumstances to take shelter in Ceylon, have survived up till now.

*Language used in the works of this School.*

Wassiljew<sup>12</sup> on the authority of the Tibetan sources makes the statement that the literature of this school was in Sanskrit. The later works of this school, composed or compiled after the Council of Kaniska, were no doubt in Sanskrit,<sup>13</sup> but the earlier works seem to have been written in a Prākṛit dialect. This can be inferred from the following considerations. The Council of Kaniska was held in Kashmir, the literary dialect of which at this time was Sanskrit. Though the Vibhāṣās compiled at this Council have not come down to us, yet the fact that they were composed at the place inhabited by people among whom Sanskrit was prevalent as the literary language, and to whom, in a large measure, the Vibhāṣās were intended to appeal, is a strong reason for supposing that they were most probably compiled in that language. To this should be added the consideration that all the seven titles of the seven works on Abhidharma of the Sarvāstivādins in their Chinese version have been restored by Prof. Takakusu to Sanskrit originals. The names of those works appearing in the list furnished by *Mahāvīyutpatti*<sup>14</sup> and *Abhidharma-kośa-vyākhyā*<sup>15</sup> are also Sanskrit showing a great probability of the compilations of the works in Sanskrit.

The discovery of manuscripts in connection with the excavations in Central Asia under the supervision of Dr. Stein lends support to the view and rouses the hope that more light would be forthcoming upon these obscure points. The order, in which, roughly speaking, Sanskrit and Prakrit alternated as the literary medium in N.-W. India, seems to my mind to be that in pre-Buddha period Sanskrit was generally used as this medium, but with the movement initiated by Buddha and afterwards taken up by Aśoka for spreading Buddhism, involving the necessity of appealing to the religious sentiments of the masses through a medium easily intelligible to them, the existing literary works began

<sup>12</sup> Wassiljew, *Der Buddhismus*, p. 294. I am indebted to Dr. B. M. Barua, M.A., D. Litt., for this information and a few other suggestions here.

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to be rendered into the Prakrit versions and new Prakrit works began to be composed. The prevalence of Prakrit as the literary medium lasted for a long time and this was followed by a period when Sanskrit re-asserted itself as the medium for literary uses. The factors which contributed to these changes are many, of which only one or two are patent to us and the rest are either obscure or stand even beyond the range of guesses. The only inferences that we can draw in these circumstances are from the fragments of facts that are coming up into view at times, giving rise in our minds to hypotheses which fit in best with the bases of our present knowledge of Buddhistic history of the times; these provisional inferences will have to be modified in the light of facts that future may reveal.

*Literature of the School—(I) Sūtras.*

The translation of six hundred and fifty-seven Buddhist canonical works from Sanskrit into Chinese is attributed to Yuan Chwang. Sixty-seven of these works make up the *Sūtras*, *Vinayas*, and *Śāstras*<sup>24</sup> of the Sarvāstivādins. In Nanjio's Catalogue<sup>25</sup> under the heading *Hīnayāna Sūtras*, the four *āgamas*, viz., *dīrghāgama*, *madhyamāgama*, *ekottarāgama*, and *samhyuktāgama* corresponding to the four Pāli Nikāyas, have been mentioned and the contents of the first three *āgamas* have also been given. By comparing the contents with those of the Pāli recensions of those works it becomes evident that the Chinese translations were made from an original which is not identical with texts as represented in the Pāli recensions. The differences are not merely in texts but also in the number and arrangement of the *sūtras*. In spite of the differences, however, the names and the subjects of the *sūtras* are identical with those in the Pāli works. The other Chinese works placed under the aforesaid heading (*Hīnayāna Sūtras*) seem to be separate translations of the important *sūtras* comprised in the four *āgamas*. In the *Mahāvīyūtpatti*,<sup>26</sup> the four *āgamas* bear the identical titles and to them a fifth *āgama* is added, namely, the *Kāṇḍrakāgama*. The Chinese translators do not expressly mention the school to which these *āgamas* or *sūtras* belong as they

<sup>24</sup> Watters, *Yuan Chwang*, Vol. i, pp. 20, 21; *Śāstras* here refer to the *Abhidharma-piṭaka*.

<sup>25</sup> Bunyū Nanjio's *Catalogue of the Chinese translations of the Buddhist Tripiṭaka*.

<sup>26</sup> *Mahāvīyūtpatti*, Art. *Āgama*.

have done in the case of the *Vinaya* and the *Abhidharma* except in the case of the translation of the *Buddhacarita* and *Abhiniskramana Sūtra*,<sup>29</sup> in which the translator remarks that five different schools named the *Life of Buddha* in different ways :—

- (1) *Mahāvastu* of the Mahāsāṅghikas,
- (2) *Mahāvvyūha* or *Lalita-vistara* of the Sarvāstivādas,
- (3) Buddha's former *Nidāna* or *Avadāna* of the Kāśyapīyas.
- (4) *Buddhacarita* of the Dharmaguptas, and
- (5) *Vinaya-piṭaka-mūla* of the Mahīśāsakas.

The Chinese translators used, as a rule, to mention the name of the school to which the works translated by them belonged. Want of this indication in the case of the *āgamas* leads us to infer that the various schools were at one in their acceptance of the texts of the *āgamas*. It is natural that it should be so in view of the sanctity and reverence attached to Buddha's sayings which none of the schools dared to alter without committing sacrilege and, therefore, the differences were confined to the doctrines only, originating in the divergent interpretations of the same texts as also in variations in the stress laid on particular aspects of their meaning. The collection of these sayings varied in number in different schools, and this accounts for the varying number of *sūtras* on the same subjects in the compilations of the different schools. Though the *Udānavarga*<sup>31</sup> and the *Dharmapada*<sup>31</sup> are in verse, their Theravāda and Sarvāstivāda recensions agree in the main substance of the sayings versified in them, though they disagree as to the length and arrangement of their respective treatments of those sayings. The *Kathāvatthu* collecting the doctrines of different Buddhist schools makes it clear that though the doctrines differ, they all refer to the same *piṭakas* as their authority, which goes to support the inference. Further, in the *Kathāvatthu*, the authorities cited in support of the doctrines of each school have been traced in the Pali *piṭakas*, proving thereby that there was no variation in the main substance of the sayings though there might have been in recension. The *Prātimokṣa Sūtrā* of the Sarvāstivādins, and the fragments of the *Nikāyas* and the *Vinaya* found in Eastern Turkestan also corroborates the above inference.<sup>32</sup>

<sup>29</sup> Nanjio's *Catalogue*, col. 163.

<sup>30</sup> Rockhill's translation (Trübner series).

<sup>31</sup> In the Kharoṣṭhī recension (ed. by Dr. Barua and Mr. Mitra).

<sup>32</sup> Hoernle, *Manuscript Remains*, etc., pp. 166, 168, 173.



(2) *The Vinaya of the Sarvāstivāda School.*

The *Vinaya* unlike the *Sūtrapīṭaka* experienced a very different treatment in the hands of the *bhikkhus*. We learn from the Chinese translations that there were four *Vinayas* belonging to four different schools, viz., Sarvāstivāda, Mahīśāsaka, Dharmagupta and Mahāsāṅghika.<sup>33</sup> There were constant disputations among the *bhikkhus* on account of disagreement regarding minor rules of discipline, e.g., cutting and wearing of robes, inclusion of meat and milk in the articles of food, residence in monasteries within towns and cities, worship of *cāityas* and images, etc.<sup>34</sup> To lighten the importance of the rules adopted by each school, it invented, to adapt to its own purpose, episodes in the life of Buddha to serve as the basis of those rules. This accounts for a good many differences among the rules of several schools, but, besides, there were other causes such as divergences in the circumstances and surroundings that were also responsible for the like differences. Though there were alterations in the supplementary portions of the *Vinaya* as adopted by the schools, viz., in the *Mahāvagga* and *Cullavagga*, the original *Pātimokkha* seems to have remained the same in all of them. It is evident from the *Prātimokkhas* of the Sarvāstivāda, the Dharmagupta and the Theravāda schools that the differences between them are negligible.<sup>35</sup> Dr. Oldenburg has advanced his arguments to prove the *Pātimokkha* to be the oldest part of the *Vinaya*. The frequent mention of the *Pātimokkha* in the *Nikāyas* shows beyond doubt that this formed one of the earliest compositions of the Buddhists. Dr. Oldenburg after a comparison of the *Vinayas* of three schools Mahīśāsakas, Theravādins, and Sarvāstivādins arrived at the conclusion that all the *Vinayas* were fundamentally the same though later additions were made to some of them.<sup>36</sup>

The Tibetan version of the *Vinaya*, an analysis of which is

<sup>33</sup> Nanjio's *Catalogue*, col. 246 ff. Besides the complete *Vinaya* of the above mentioned schools, there were supplementary treatises dealing with portions of the *Vinaya* text.

<sup>34</sup> See my Introduction (*Calcutta University Journal of Letters*) Vol. III, re Devadatta's school and quarrel among Kosambi *bhikkhus*; Watters, *Yuan Chwang*, Vol. I, p. 150; Takakusu, *I-Tsing*.

<sup>35</sup> *JRAS.*, Vol. xix, O.S., pp. 407-408; *Prātimokkha Sūtrā* (ed. by L. Finot). See also Hoernle, *op. cit.*, pp. 856-376.

<sup>36</sup> *Vinaya Pīṭaka* (ed. by Oldenburg), Intro., p. xxxvii.

furnished by Csoma Korösi<sup>37</sup> was based according to Wassiljew, on the Sarvāstivāda recension of the *Vinaya*.<sup>38</sup> This inference finds support in the fact pointed out by Csoma Korösi that a picture representing Buddha in the middle with Sāriputra and Rāhula on his two sides appears on the first leaf of the Tibetan manuscript. The significance of this picture from our point of view lies in this that Sāriputra and Rāhula were the special objects of worship of the Sarvāstivādins. Rāhula, a disciple of Sāriputra has been mentioned by Chinese authorities as the founder of the Sarvāstivāda school.<sup>39</sup> It also appears from a passage in the manuscript that the Tibetan rendering was made by an inhabitant of Kashmir who was a follower of the Vaibhāsika school<sup>40</sup> which is nothing but a variant appellation of the Sarvāstivādins.

Thus, we see that the Sarvāstivādins had a complete *Vinaya* in all its divisions, viz. (1) *Vinaya-vastu*,<sup>41</sup> (2) *Prātimokṣa sūtrā*,<sup>42</sup> (3) *Vinaya-ribhāga*,<sup>43</sup> (4) *Vinaya-kṣudraka-vastu*<sup>44</sup> and (5) *Vinaya-uttara-grantha*.<sup>45</sup> Prof. Csoma Korösi's analysis of the Tibetan *Vinaya* furnishes details of the first part of the book only, i.e., the *Vinaya-vastu*.

By way of illustration of the degree of similarity and dissimilarity existing between the Tibetan and Pali versions of the *Vinaya*, I give here a rough sketch of the inferences that may be drawn from a comparison of the two versions of the first part of the *Vinaya*, viz., the *Vinaya-vastu*. I should mention at the outset that throughout the *Vinaya* we see as a rule that particular events are taken up by Buddha as the subjects of anecdotes pointing to a moral, which has been reduced by him into rules for the guidance of his disciples; and thus the *Vinaya* naturally divides itself into two portions one giving the anecdotes and the other the rules though, of course, the former are in every case followed by those of the latter to which they appertained.

In the two versions of the *Vinaya* there is very little disagreement as to the rules but it is found that the same rule has been elicited from different anecdotes. As for example, in the Pali version, the rule that

<sup>37</sup> *Asiatic Researches*, Vol. xx.

<sup>38</sup> Wassiljew, *Der Buddhismus*, p. 90.

<sup>39</sup> Edkins, *Hand-book of Chinese Buddhism*, sv. Rāhula.

<sup>40</sup> Corresponding with *Mahātagga* of the Pāli *Vinaya-piṭaka*.

<sup>41</sup> & <sup>42</sup> Corresponding with *Sutta-ribhāga* of the Pāli *Vinaya-piṭaka* (including *Pātimokkha*).

<sup>43</sup> Corresponding with *Cullaragga*.

<sup>44</sup> Corresponding with *Paricēra*.



a person cannot be ordained unless he has obtained the permission of his parents has been educed from the ordination of Rāhula, who had not taken his mother's consent.<sup>45</sup> In the Sarvāstivāda version appears the same rule but the occasion is differently stated, viz., a young man leaves his home secretly and joins the order without the knowledge of his parents.<sup>46</sup>

It may also be mentioned as a distinctive feature of the Sarvāstivāda version of the Vinaya that it is more diffuse at places than the Pali version. Another distinction lies in the fact that certain points occurring in the former are altogether absent in the latter. In leaf 195 of the second volume of *Vinaya-vastu*, reference has been made to the abstract meditation carried to excess by the priests of the Śākya clan, and explanations given of the terms relating thereto. In leaf 20, of the same volume, five sorts of *ghaṇṭis* (plates of metals) are mentioned as required at the time of prayer and the recitation of the *Prātimokṣa*. The fourth volume of this book contains 470 leaves in which a complete life of Buddha has been given embodying accounts beginning with the origin of the Śākya race and ending with Devadatta's (*Lhas-byin*) efforts to injure Buddha and cause divisions among his disciples. The subjects of the third volume, are not found in the Pali *Vinaya*, but appear in its *Sūtra-piṭaka*. Thus, the Sarvāstivādins mixed up the *Sūtra* and *Vinaya* while the Theravādins kept them separate. The belief current up to now that the one is a redaction of the other is baseless. Both have come from a common source, and by reason of development in different centres, minor accretions have grown round them creating differences in their exterior. The commonness of the names of places, where the various scenes<sup>47</sup> mentioned in the *Vinaya* are laid, supports the above inference while the mention of Kashmir in connection with its conversion to Buddhism found only in the Sarvāstivāda version speaks a good deal in favour of the aforesaid probability of the existence of a close connection between this school and Kashmir.<sup>48</sup>

<sup>45</sup> Dr. Oldenburg, *Vinaya*, Vol. i, p. 83, (i, 54, 6).

<sup>46</sup> *Asiatic Researches*, Vol. xx, leaf 115 of the Tibetan *Dulva*.

<sup>47</sup> Such as, Rājagṛha, Śrāvastī, Sākotā, Vārāṇasī, Vnīālī and Champa. *Asiatic Researches*, Vol. xx, p. 44.

<sup>48</sup> Some points of agreement between the two versions : *Vinaya-vastu*, Vol. i, leaves 1-193, contain the subject of entering into the religious order—*Pravrajita-vastu* corresponding with the *Mahākhandaḥka paṭhamā* of Pali *Vinaya*, Vol. i, p. 98.

Yuan Chwang informs us that the Sarvāstivādins of some places allowed the use of the three kinds of pure flesh and the drink of grape-syrup as an orthodox beverage which was contrary to the principles of Mahāyānism of which he was an adherent. In the Vinaya of the Sarvāstivādins as well as the Theravādins the eating of meat with some restrictions was considered as orthodox.<sup>49</sup> The Sarvāstivādins had a peculiar mode of wearing and colouring their robes not approved by the followers of several schools.<sup>50</sup>

### (3) *The Abhidharma of Sarvāstivādins.*

It is the Abhidharma literature of the Sarvāstivāda school that deserves special attention. Prof. Takakusu has rendered valuable service by furnishing us with the contents of the seven *abhidharma* books at present unique and preserved in the Chinese translations.<sup>51</sup> The number of books in this collection is just the same possessed by the Theravādins, the difference being that the latter collection consists of seven independent works while the former of one principle treatise the *Jñānaprasthāna Sūtra* of Kātyāyana-putra with its six *pādas* or supplements.<sup>52</sup> They are—

- (1) *Saṅgiti-paryāya* of Mahākausthila.
- (2) *Dhātu-kāya* of Pūrṇa.
- (3) *Prajñāpti-sāra* of Maudgalyāyana.
- (4) *Dharma-skandha* of Śāriputra.

Leaves 193-357 contain "the description of the confession or self-emendation, and general supplication" corresponding with the Pali *Upasatha Khandhaka*.

Leaves 357-378 "on passing the *Vassa*" corresponding to *Vassupannāyika-khandhaka* *tatiya* (*Vinaya*, Vol. i, p. 158) and *Pavāraṇa-khandhakam* (*Ibid*, p. 178).

Leaves 378-408 (end of this Vol.) and leaves 1-10 (of the next Vol.) "on the subject of leather and skin" corresponding with *Cammakhandhakam pañcamam* (*Ibid*, Vol. i, p. 198).

The second volume of the *Dutes* contains the chapter on medicaments (leaves 11-78) and garments of priests (leaves 78 ff.) corresponding with *Bhesajjakhandhakam* (Vol. i, p. 251) and *Kaphinakhandhakam* and *Civarakhandhakam* (*Ibid*, pp. 265-310).

<sup>49</sup> Watters, *Yuan Chwang*, Vol. i, pp. 53, 60; Korōi's analysis in the *Asiatic Researches*, Vol. xx, p. 67 and *Vinaya, Mahāvagga*, vi, 31, 14. The admissibility of grape-syrup as a drink is found only in a quotation by Dr. Watters. See Watters, *op. cit.*, pp. 237 ff.

<sup>50</sup> Watters, *op. cit.*, Vol. i, pp. 150f. Takakusu, *I. Tsing*.

<sup>51</sup> "The Abhidharma Literature of the Sarvāstivādins" by Prof. Takakusu in *J.P.T.S.*, 1904-5, pp. 67-146.

<sup>52</sup> *J.P.T.S.*, 1904-5, pp. 74f.



- (5) *Vijñāna-kāya* of Devaśarman, and  
 (6) *Prakaraṇa-pāda* of Vasumitra.

Prof. Takakusu on a comparison of the Abhidharma works of the two schools comes to the conclusion that the "two sets have no real connection." Though there is no apparent connection between the two sets, yet it is clearly noticeable that most of the subjects treated in the two sets are found in the *Sūtra-piṭaka* but the mode of treatment in one is different from that of the other. The first *pāda* reveals a close relation of the Abhidharma works of the Sarvāstivādins to the Sūtras of the Theravādins. Prof. Takakusu hints that the first *pāda*, *Samgiti-paryāya*, has been modelled on the *Samgiti-suttanta* of the *Dīgha-Nikāya*.<sup>63</sup> He remarks that "the contents... of the ones, twos, threes, etc., (in the *suttanta* and *paryāya*) are usually different." But it should be pointed out that the contents do agree with one another except that the instances of ones, twos, threes, etc., as given in the Pali text exceed greatly those of the other as explained below.<sup>64</sup>

If a text on account of its pithy baldness be considered earlier than another on an identical topic presented at length with much elaboration of details, then the *Pāda* should be regarded as anterior in age to the *Suttānta*. The statement of Prof. Takakusu giving an earlier origin to the *Suttānta* cannot from this standpoint be regarded as

<sup>63</sup> *Dīgha Nikāya*, Vol. iii, *Suttanta* No. xxxiii.

<sup>64</sup> E.g. (1) Section on *Eka-dharmas* :—

All beings live on food, etc., Prof. Takakusu's contents.

*Sabbe sattā āhāraṇṭhikā.*

*Sabbe sattā saṅkhārāṇṭhikā.* (*Dīgha Nikāya*, Vol. iii, p. 211.)

(2) Section on *Dvi-dharmas* :—

Mind and matter (*nāma-rūpa*).

Means for entering into meditation and coming out of meditation, etc., corresponding with Nos. i and ix of the *Samgiti Suttānta*, I, 9. The *Suttānta* enumerates 33 *Dvi-dharmas*.

(3) Section on *Tri-dharmas* :—

Prof. Takakusu's list can be identified with the following numbers of the *Suttānta*, i, ii, iii, v, vi, xi, xxvi, xxviii, xxxvi, xxxvii, lviii, except the three *ūpatti-vyūthānas*. In the former list, the total number is 36 threes whereas in the *Suttānta*, it is 60.

(4) Section on *Catur-dharmas* :—

Prof. Takakusu gives us only seven fours out of the total 21 fours, 5 of the fours correspond with the following number of the *Suttānta* i, ii, vi, xv, xlvii and the number of fours in the latter is 50.

In this way all the *ten dharmas* can be traced but it will be noticed that the *Suttānta* list is much longer than the *Pāda* list.

unimpeachable. His next remark that the "work was compiled after the council of Vaiśālī which was held chiefly for suppressing the ten theses of Vajjian *bhikkhus*," based on a passage of the *Pāda* referring to the Vajjian *bhikkhus* of Pāvā, does not rest on a sound basis. Mr. Wogihara was right in rendering the passage to the effect that it was Nighaṇṭha Nātaputta of Pāvā and not the Vajjian *bhikkhus*.<sup>66</sup> The Vajjian *bhikkhus*, again, were inhabitants of Vaiśālī and not of Pāvā the residents of which place, namely, the Mallas were partly followers of Nighaṇṭha Nātaputta and partly of Buddha. The object of Śāriputra in putting the *dharma* as the summation of a few metaphysical and religious truths for its followers was to avert the danger of a split in the Buddhist church as had happened in the Jaina *saṅgha* just at that time.<sup>67</sup> The close correspondence between the *Suttanta* and the *Paryāya* specially in their introductory and concluding passages shows that one is based upon the other and that the author is the same for both. Prof. Takakusu preferred the tradition which ascribed the authorship to Mahākaushīhila but the coincidence of the other tradition (ascribing it to Śāriputra) with that of the *Śaṅgiti Suttānta* leads us to infer that Śāriputra was the author of the work.

The fourth *Pāda*, the *Dharma-skandha*, is said in the colophon to its Chinese translation to be "the most important of the Abhidharma works, and the fountain-head of the Sarvāstivāda system." The subjects treated contain nothing which can be claimed by the Sarvāstivāda system as its own. They constitute the essence of Buddhism and if the claim of the Sarvāstivādins be admitted, that of the Theravādins of a similar nature cannot be denied an equal force on the same ground. It is only natural that, as Prof. Takakusu points out, the *Śaṅgiti-Paryāya* should often quote this book, traversing as they do the same ground.<sup>68</sup>

Thirteen sections, again, of the above book are found in the seventh section of the *Prakaraṇa pāda*, "Discussions on one thousand questions," the author of which is Vasumitra. I think that as Vasumitra was a Sarvāstivādin, the section was meant to be a supplement discussing the expositions embodied in the *Dharma-skandha*.

The composition of the second *pāda*, *Dhātu-kāya*, is attributed to either Vasumitra or Pārṇa according to different traditions.

<sup>66</sup> *J.P.T.S.*, 1904-5, p. 99, fn.

<sup>66</sup> *Dīgha Nikāya*, Vol. iii, p. 210.

<sup>67</sup> *J.P.T.S.*, 1904-5, p. 115.

<sup>68</sup> *J.P.T.S.*, 1904-5, p. 106.



Preference should be given to the former tradition in view of the fact that this *Pāda* is only an enlarged treatment of the topics contained in section 4 of the *Prakaraṇa-pāda* of Vasumitra.

The fifth *Pāda*, *Viññāna-kāya*, is said to have been the work of Deva-śarmā, an arhat of Viśoka (near Kausāmbi) who lived sometime before the 5th century after Buddha. Yuan Chwang informs us that Deva-śarmā refuted the views of Moginlin (Moggallāna) who denied the reality of past and future<sup>49</sup> one of the chief principles of the Sarvāstivāda doctrine. This remark of Yuan Chwang finds support in the fact that the first section of this *Pāda* records the opinion of Maudgalyāyana about *puḍgalas*, *indriyas*, etc., the next section containing *inter alia* a discussion of the theory of *puḍgala*<sup>50</sup> (soul). This work was highly appreciated by the Vaibhāṣikas who gave it a canonical position which was denied to it by the Sautrāntika.<sup>51</sup>

The third *Pāda*, *Prajñāpti-sāra*, gives an account of the life of Buddha and its authorship has been ascribed to Mahā-Maudgalyāyana.<sup>52</sup>

<sup>49</sup> Watters, *Yuan Chwang*, Vol. i, p. 373.

<sup>50</sup> *J.P.T.S.*, 1904-5, p. 108.

<sup>51</sup> Watters, *op. cit.*, p. 374.

<sup>52</sup> *J.P.T.S.*, 1904-5.

## CONTAMINATION IN LANGUAGE.

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Modern Linguistics takes into consideration all the subtle psychological processes that influence human speech. We cannot obviously frame "laws" for this aspect of language just as we do, for instance, in the case of Phonetics. But we can trace the probable causes which give rise to a particular linguistic result observed. Neither can we clearly classify the various observations under several distinct headings, because, depending as these do on mental processes, these would tend to overlap each other.

*Contamination* is one special type of phenomenon observed in all languages, which is the result of subtle and delicate psychological adjustments in the brain of the speaker. We must never forget, while dealing with linguistics, that behind the language there is the *human being* that is speaking. Paul, perhaps the greatest living authority on the psychological aspect of language, thus defines "Contamination" :—

"We call the process 'contamination' when two synonymous or similar-sounding forms or constructions force themselves simultaneously, or at least in the very closest succession, into our consciousness, so that one part of the one replaces, or, it may be, ousts a corresponding part of the other; the result being that a new form arises in which some elements of the one are confused with some elements of the other."<sup>1</sup>

To this definition I would add contamination of ideas as well.

In certain respects it is very hard to distinguish between

<sup>1</sup> The above definition is from the English version of Paul's book by Strong, Logemann and Wheeler. The actual definition, as given in Paul's own words in the 4th edition (1909), is as follows: "Unter Kontamination verstehe ich den Vorgang, dass zwei synonyme oder irgendwie verwandte Ausdrucksformen sich neben einander ins Bewusstsein drängen, so dass keine von beiden rein zur Geltung kommt, sondern eine neue Form entsteht, in der sich die Elemente der einen mit Elementen der andern mischen."



contamination as defined above and "Analogy." Still, a few points of difference may be noted.

1. Contamination is essentially an individual peculiarity and also momentary.<sup>4</sup> Often it takes the form of a *lapsus linguae*, as far as word-contamination is concerned. Hence such instances are not necessarily repeated by others and they do not acquire a permanent place in the language and become "usual" as analogies tend to do.

2. Contamination may take place between one word and the meaning of another word which has a somewhat similar sound.

3. Contamination also takes place in sentence-constructions. Here, too, the result of the mix-up may give such an odd type of sentence that it is effectively prevented from becoming "usual" in the language. Sentence-contamination, however, tends to persist much more than word-contamination, because "two sentences rolled into one" give a degree of facility of expression which is valuable in speech and writing. Hence sentence-contamination tend generally to become "usual."

4. In analogy the alteration of one form is due to a more or less conscious compliance with a rule abstracted from other examples of a group to which the new form does not, strictly speaking, belong. Contamination does not take cognisance of any special rule. One single more or less similar or synonymous form may suffice.

#### *Word-Contamination.*

If we consider how words are contaminated, we need not be surprised to know that comparatively few contaminated words can become permanent or "usual." "The very grotesqueness of the result would probably bar the way to the spreading of the word." We may, however, try to arrange them in various classes, though it must be remembered that such a classification is by no means exhaustive nor does it avoid overlapping:

1. A great many cases are due to a *lapsus linguae*. Such, for instance, are what are known in English as *Spoonerisms*,<sup>5</sup> where two

<sup>4</sup> "Auch dieser Vorgang ist natürlich zunächst individuell und momentan."—Paul.

<sup>5</sup> So named after Dr. Spooner of Oxford, who did suffer from a tendency to "slipping of the tongue." A great many of the Spoonerisms are however later inventions—such, for example, as refers to the one to which the Doctor is said to have owed his matrimonial felicity. The story says that once at a tea-party he, at the command

consecutive words mutually exchange letters or syllables; e.g., *soy and jorrow* (joy and sorrow), or *Iceland's greasy mountains* (Greenland's icy mountains). Of course these can never become "usual," but may serve as jokes; one of the best quoted is that fathered upon Dr. Spooner of Oxford, that his luggage consisted of *two rags and a bug* (two bags and a rug).

2. Another type of word-contamination is where synonymous forms near enough in sound are mixed up together. These very often have a good chance of surviving side by side with the other form, most usually with a change of meaning. For instance, O. Eng. *byrðen* (a load) became *burthen* and was confused with *burden* (the refrain of a song) which is from O. Fr. *bourdon*. So also in the Gujarati proverb *રહિ મામા કરતાં કાળા મામા મારા*, the word *કાળા* was originally *કહાળા* (one only in name) and was confused with *કાળા* (<Skt. *कालः*; one-eyed), and now the proverb is explained as meaning "an uncle with one eye is better than no uncle," while the real meaning is that "an uncle in name is better than no uncle." Another good example is the new-coined word used in India mainly by Indian writers, the word *cowshade*. Here the *shade* is evidently the result of a confusion with *shed*, doubtless under the influence of words like *sunshade*. Such words arise mainly on account of a misunderstanding of synonyms by half-educated people or by foreigners. Another good example from English is *shamefaced* for the original *shamefast*.

3. *Malapropisms*. These are also due to a confusion of words, but here the confusion is due to just a bare resemblance in the sound and none in the meaning. Sheridan has used this very effectively in his wonderful character sketch of Mrs. Malaprop, whence the name. Thus, from Mrs. Malaprop herself, we hear of the "allegory (alligator) on the Nile." Other instances (within my own personal experience) are "He is a stamina (stigma) to the family", "He standards (tenders) his apology."<sup>4</sup> The queer word *allegator* (one who alleges) also is an example, which may become "usual" in comic writing; but generally these words have no currency beyond a limited circle of friends who have known the original joke.

of the hostess, approached the young daughter of the house in order to request her "to make tea," but his actual words were: "Miss, will you kindly take me?" And she did!

<sup>4</sup> Some very fine instances are found in Sir A. Quiller-Couch's entertaining little book, *Troy Town*.



4. *Portmanteau-words*. This is the name given to those words which have "two meanings packed up in one word" like a portmanteau. They are formed of two words syncopated or fused into one by the loss of certain letters or syllables from each. The talented and eccentric author of *Alice in Wonderland*, Lewis Carroll, has given a very fine set of such words in his poem on the "Jabberwock."<sup>5</sup> These words too are more or less ephemeral, but sometimes they are catching and are definitely accepted into the language. Two at least of Carroll's portmanteau-words deserve to be permanent acquisitions in the language. These are *slithy* (lithe *plus* slimy) and *galumphing* (galloping *plus* triumphing). Such words become "usual" and are accepted in the language very often, but there seems to be no fixed rule which may be formulated with regard to the conditions of their acceptance beyond the whim of the public. As examples of accepted portmanteau-words may be quoted: Fr. *oreste* (orage *plus* tempeste), and in English, *cameleopard* (camel and leopard), *anecdoteage* (anecdote and dotage), *electrocution* (electric execution), *Bakerloo* (Baker Street and Waterloo),<sup>6</sup> and the quite recent Americanisms, *cinematinées* (cinema matinées) and *filmads* (film-advertisements). There is also the remarkable word *govertisement*, quite recently coined by a very clever person during "the universal eruption of posters to subscribe to the War-Loan," and "indicating the emergence of a new art—that of Government by advertisement." Residents of Calcutta are also familiar with the firm of *Carnobis* (Carr and Mahalanobis). To this same type may belong the words made up of initials of several words, such as, *Cabal* the name of a notorious ministry of the reign of Charles II of England, whose members were Clifford, Ashley, Buckingham, Arlington and Lauderdale.<sup>7</sup> The Great War has also given us the immortal *Anzac* (Australia and New Zealand Army Corps) and the much maligned *Dora* (Defence of the Realm Act).

5. Confusion of words and grammatical inflections is a fruitful source of contamination. These words are often found in standard

<sup>5</sup> *Through the Looking-glass and what Alice found there.*

<sup>6</sup> This was the name suggested for a new underground route started in London, being composed of the names of the two terminal stations. It was a remarkable circumstance that though this name was acceptable to the public, the name suggested for another such route and composed on the same principles was rejected.

<sup>7</sup> The accidental resemblance to the Hebrew word *kabal* (secret) gave added pique to this name.

literature and are hard to distinguish from analogy. The only point of distinction between these and analogy seems to be that these former do not become "usual" but are mere sporadic curiosities of literature. Examples are Vedic *गृभाय* (for *गृभाय=गृहाय*)<sup>8</sup> and forms, which Whitney called barbarous, like *पचतितराम्*, *पचतितमाम्*, *अलभततराम्* etc.<sup>9</sup> So also the form *मातृन्* (RV., x. 35.2),<sup>10</sup> which is contaminated by *पितृन्*.

6. Another case of contamination which is hard to distinguish from analogy is what is called "double terminations." This happens when a speaker forgets that a word has already got a grammatical ending and, therefore, adds another ending to it of a similar signification, e.g., *worser*, *leastest*, *most unkindest*, and in Skt. *पुरुषत्वता*.<sup>11</sup> *देवासः* (*देवास् plus अस्*),<sup>12</sup> *श्रेष्ठतम*, etc. When in the course of development of a language the older terminations are forgotten such forms with double endings become "usual"; e.g., *songstress* (where the *-ster* is an old fem. ending),<sup>13</sup> *children* (*childer* was the old plu.).<sup>14</sup> The *श्रेष्ठतम* from Skt. has also tended to become "usual," in other words, the old superlative *श्रेष्ठ* is felt to be a positive form. Sometimes we get a queer double working of contamination and analogy together. The word *aftermost* seems to be a superlative with the ending *-most*. But really the word was in M.Eng. *eftermeste* < O.Eng. *aftermest*, which latter itself has got the double ending *-ter-mest*. Goth. shows a similar form with a double superlative termination, *aftumists* (*af-tum-aists*). The *-most* in the Mod. Eng. form is doubtless due to analogy.

### Sentence-Contamination.

Contamination, however, plays a far more important part in the building up of sentences. Here the origin is to be traced to a confusion of two sentences while writing or speaking. Many such contaminated sentences, by their very force and pithiness, tend to become "usual."

<sup>8</sup> Whitney, Sanskrit Grammar, § 732.

<sup>9</sup> The *tara* and *tama* are perhaps here words meaning "better" and "best." In Av. we find the peculiar form *tarašštō* (better created).

<sup>10</sup> Instead of the regular *मातृः*.

<sup>11</sup> RV., iv. 54. 3 and v. 48. 5.

<sup>12</sup> Cf. Av. *dašvāšphō*.

<sup>13</sup> Cf. *spinster*, lit., "the woman who spins."

<sup>14</sup> The plu. in Ger. is *Kinder*, showing the *-er* suffix.



and become regularly accepted as standard. We may also attempt to classify sentence-contamination.

1. Putting together as co-ordinate two entirely different ideas, which have no connection logical or otherwise, forms one type. The putting together is due to the two sentences having several words in common. Jane Austen and Dickens are very fond of such constructions. The effect is quite startling and novel, hence these tend to become accepted, e.g., "She was roused from her seat and her reflections"; "Miss Bole went home in a flood of tears and a sedan-chair." In both these examples we see that the predicate part is common to both the parts which make up the full sentence. The principle is the same as in the case of "portmanteau-words" and we may with justice call these "portmanteau-sentences." The technical name for these is *Zeugma*.

2. The above mentioned variety is not defective grammatically. But in other kinds of sentence-contamination we have a result which is obviously defective in grammar. These are allied to the "slips of the tongue" in word contamination. There is a mental slip, and the author or speaker begins with a sentence of one type and ends with another quite different. We find such constructions even in the best authors but very few of them become "usual" in the language. Thus in Shakespeare we read :

Why do I trifle thus with his despair  
Is done to cure it. (*Lear*, iv. 6.)

This is a mixing up of "Why I trifle is to cure" and "My trifling is done to cure."<sup>15</sup>

The RV., too, has got quite a number of examples of this sort. Thus, in the cases where the vocative is conjoined with the nominative we have a contamination of this sort ; e.g., in इन्द्रश्च सोमं पिबतं बृहस्पते, we see that the sentence is made up of इन्द्रः सोमं पिबन् and त्वं च बृहस्पते सोमं पिब. Similarly, in विश्वे देवा यजमानश्च भोदता, we have a confusion of the same type. In cases like सोमं मन्यते पपिवान्, there is also a combining of two constructions. Strict grammar would require the word पपिवन्तम् (as may be seen in आत्मानं रयिनं विद्धि). Undoubtedly the confusion is due to the subject being unexpressed, and therefore the

<sup>15</sup> Abbot, *Shakespearean Grammar*, § 411: the whole of the section entitled "Irregularities" (paras. 400-418) may be read with advantage in this connection.

nom. पयिवान् refers to the subject. The सोमम् too adds to the confusion. In some cases the cause is "case-attraction," as in इन्द्रो ब्राह्मणो ब्रवाणः (Taitt. Sam.) where the subject इन्द्रः has attracted the object into the nom. case. A very remarkable case is the phrase कृष्णो रूपं कृत्वा (Taitt. Sam.), which is a combination of the two कृष्णं रूपं कृत्वा and कृष्णो भूत्वा. Whitney explains this as a "pregnant construction" with a "predicate nominative instead of an objective predicate in the accusative."<sup>16</sup> All "pregnant constructions" are, of course, the result of contamination.

Another construction of this type is found in Skt. with the indeclinable इति. Here we often get a nom. case used before the इति, which is grammatically unconnected with anything else and the word logically connected with this nom. may be in any other case. Thus, स्वर्गलोक इति यं वदन्ति (AV.). Phrases like अमुक इत्यनेन प्रकाशितम् are common in Skt. and we find similar phrases in Marathi; अमुक यांनी प्रकाश केले, in both of which the pronoun is more or less redundant.

3. One very fruitful source of contamination is the loose use of the negative. This is very often done by uneducated people for the sake of emphasis, e.g. "I never said nothing to nobody". The same desire for emphasis is responsible for the double negatives found in good literature, especially when other words intervene: thus, "No son . . . might not marry" (Ascham). In Skt. we find double negative prefixes (an-a), as in अनविप्रयुक्त. Sometimes the outward form shows only one negative, but this is due to the fact that one other word has got a negative significance. In such cases the confusion is even more natural, e.g., "You may deny that you were not the cause."

Sanskrit shows a very noteworthy use of the negative particle न, the इवार्थे न,<sup>17</sup> or the negation used as a particle of comparison. It has been very ingeniously explained as being due to a very special mental process. The two things may be so similar that, in order to distinguish the one from the other, we have to say that "this one is not that"; thus the sentence सृजा वत्सं न दाक्षो वसिष्ठम् (RV., vii. 86. 5), if the above explanation is correct, may be explained as being made up of सृजा दाक्षो

<sup>16</sup> § 268a.

<sup>17</sup> Peterson, *Hymns from the Rigveda* (1st series), p. 65: see also the *St. Petersburg Dictionary*, under न.



वत्सं वसिष्ठम् an वसिष्ठो वत्सो न . In Vedic Skt. this construction has become quite "usual."

4. Closely related to these are double comparatives and superlatives, one or two of which have been already instanced above. These are partly due to a desire for emphasis, and partly due to the fact that an original comparative or superlative form has ceased to be felt as such owing to phonetic decay or some other cause. But a more strange form is the confusion of comparative and superlative constructions : e.g. in the very common constructions "the best of you two" or "the better one among you all."<sup>13</sup> Similarly, from Sanskrit we may quote अजेभ्यो यस्मिनः श्रेष्ठा यस्मिन्भ्यो धारिणो वराः (Mbh.). Closely akin to this type is the following example from a recent writer. "Mr. Stanley was the only one of *his predecessors* who slaughtered the natives of the region he passed through." This sounds quite "Irish", but it has a magnificent Classic precedent, the beautiful lines of Milton :

Adam the goodliest man of men since born

His sons; the fairest of her daughters Eve. (*Par. Lost*, iv. 324-25.)

5. The last two instances might almost be explained as due to a confusion of the time element. This arises from the idea of the past time rising into the mind simultaneously with that of present time. As an example we may quote from Shakespeare,

These dispositions which of late transform you

From what you rightly are. (*Lear*, i. 4.)

In Latin there is a similar construction used in the special case of the present imperative with the adverb *iamdudum* to mean past time, as in :

Iamdudum sumite poenas (Thou shouldst have submitted to the punishment immediately). (*Virgil*, ii. 103.)

This is a confusion between "Submit thou immediately" and "Thou shouldst have submitted long ago." A similar construction of the "historical present" in Skt. with the particle क्क is another example of

<sup>13</sup> In fact only two "degrees of comparison" (not three) are needed, if we are quite logical. Languages, as they progress, definitely move in this direction. This is evidenced by the French mode of forming the "degrees of comparison"—by prefixing *plus* and *le plus*,—and in Persian by the suffixes *-tar* and *-tarin*, with very slight differences between the two, as it were, indicating their essential similarity. In Bengali and other Aryan Vernaculars of India usually there is no difference made between the comparative and superlative; e.g., রাই গোবিন্দ ডেই বড় and রাই সব ডেই বড়.

this sort of confusion and is very probably due to a vivid imagination. The narrator in these cases, as it were, actually sees the events passing before his eyes and expresses them just as if they were happening at the moment of speaking. The present and the future are also thus confused similarly in all languages : here also the imagination leaps forward into the future. Thus we say : " I am going to Benares *next month*." The so-called First Future (the Periphrastic Future) in Skt. has evidently arisen by exactly this process of confusing the present and the future. गन्तामि means literally " I am a goer " (i.e. " I am going "), in other words, " I will go." The early use of these forms indicates this confusion clearly for the forms bear either tense value, e.g., हन्ता यो वृत्रं सन्तोत वाज्रं दाता मघानि (RV., iv. 17. 8), where either अस्ति or भविष्यति may be taken as being understood.<sup>19</sup>

6. Among verbal forms there is often a confusion of moods as well. The three moods, subjunctive, optative and imperative, are very frequently mixed up in actual usage. They merge so insensibly and gradually into each other that, though broadly speaking they are distinct enough, there is inevitable confusion in many cases. In Skt. this confusion has led to the almost complete suppression of the subjunctive as an independent mood. The 1st person forms in the Imperative in Classical Sanskrit are in form the same as the subjunctive and very often they are subjunctive in meaning also. As an instance we may quote from the Hitopadeśa : कथमेते गुणवन्तः क्रियन्ताम् (How may they be made good ?), and from the Atharva Veda we get a sentence where all the moods are co-ordinated together and have exactly the same meaning : इयमग्ने नारी पतिं विदेष्ट...सुवाना पुत्रान्नहसौ भवति गत्वा पतिं सुभगा विराजतु (O Agni ! may this woman find a spouse ; giving birth to sons she shall become a chieftainess : having attained a spouse let her rule in happiness). In the sentence किं करोतु नः (What shall he do ?) the confusion is between the interrogative and the imperative.

7. The inability, clearly to distinguish between the exact senses of various forms leads to what is called a " pregnant construction," where one form contains within itself the significance of another. The contamination of moods as mentioned above may also be regarded as a type of pregnant construction. Another variety of this is to be found in Skt. in the confusion of cases. Here, too, the line of

<sup>19</sup> Whitney, §§ 271d and 942-947.



demarcation being vague, there is a great lot of overlapping. This takes place in Skt. most often with the genitive case. The *sūtra* संबंधसामान्ये षष्ठो is necessarily so vague that confusion is bound to arise. Such, e.g., is the genitive of the recipient—राज्ञो निवेदितम् (communicated to the King,—and *made his* in consequence). Similarly the partitive genitive is a pregnant construction of another type. पिब सुतस्य (drink—a portion—of the Soma). The same idea lies at the root of the partitive genitive in French. This shades off by imperceptible degrees into phrases like “a drink of water” or the Skt. ददात नोऽमृतस्य, which may be called the “objective genitive.” Another type is the “genitive of authority or rule,” e.g. ईशिषे वसुनाम् (RV., i. 170. 5), यथाऽहमेधां विराजानि (AV). Here the confusion seems to be between the two ideas, “to rule over” and “to be master of.” In a few cases the genitive is used for the ablative, as in, यो राज्ञः प्रतिगृह्णाति लुब्धस्य (whoever receives from a greedy king), the confusion being between the ideas “receiving from the king” and “receiving that which is *his*.” In the phrase श्रुतं मे (hear from me) परमं वचः a similar sort of confusion has arisen. Other cases have also become similarly confused and this confusion and the consequent overlapping have been mainly responsible for the reduction in the number of cases in the modern I.-E. languages. The two prepositions सह and विना when strictly applied should be used with the instrumental and the ablative respectively, but owing to the confusion of ideas and also to “analogy by contrast” we get strange phrases like: वत्सैर्विद्युता (separated from the calves), अयमेकपदे तथा वियोगः प्रियया (this sudden separation from her, the beloved).<sup>40</sup> We may compare with these the English phrases “part with” and “part from” and the colloquial “differ with.” The ablative used for the genitive, as in मिथुनादेकं जघान is due to an obvious confusion. A construction of this type with the locative may be instanced in पथात् मेदिन्याम् (he fell—so as to be—upon the earth); and also in स इद्वेषु गच्छति (RV., i. 1. 4) the locative implies that the offering goes unto to the gods and stays there.

8. In Skt. some very quaint constructions with numerals may be quoted which are due to contamination, though the exact process of their origin is not quite clear. Thus, द्वादशमं श्रुतम् means 112, but the accent of द्वादशम् shows that it is an adjective.<sup>41</sup> The literal sense of

<sup>40</sup> Note that in these instances the preposition as such is absent.

<sup>41</sup> Whitney, § 479, the numeral would be accented द्वादशम.

this phrase seems to be "one hundred characterised by (an increase of) twelve."<sup>44</sup> This can be understood in this manner, but there are some phrases with a "wholly illogical construction" to be found in the Brāhmaṇas, which are almost impossible to explain. Thus द्वे चतुस्त्रिंशे श्रुते is not as we may expect  $2 \times 134 (=268)$  but 234, and त्रौणिंशष्टिश्चतारि is not  $3 \times 160 (=480)$  but 360. We may here explain the चतुस्त्रिंशे as being influenced by case-attraction, but even then this is not a sufficient explanation. Similarly in the Gujarati multiplication tables we get phrases like त्रैचोत्रिंशं (234) and त्रयसप्ततौ (360) which form almost exact parallels.

9. Another well-marked variety of contamination is called "attraction" where a word takes a wrong case or number owing to the influence of a neighbouring word. The double dual in the *devatā devandeva* compounds where each member is in the dual, e.g. मित्रावरुणा. So also in the sentences याज्ञवल्क्यं द्वौ प्रश्नौ पृच्छामि, इन्द्राय वै देवा श्रेष्ठाय नास्तित्यन्त, अहं रुद्राय धनुरातनोमि ब्रह्मदिशे शरवे हन्तवा उ (RV., x. 126.6).

In English we frequently get a confusion of numbers owing to proximity, as,

Equality of two domestic powers  
Breed scrupulous faction. (*Ant. and Cleo.* i. 3).

The use of the form ending in -s is also a notable feature in Shakespeare,<sup>45</sup> e.g.:

These high wild hills and rough uneven ways  
Draws out our miles, and makes them wearisome. (*Rich. II.* ii. 3.)

Abbott regards these as examples of the early northern plural in -s, but these may also be due to the attraction of other words in -s in close proximity. Thus,

The imperious seas breeds monsters. (*Cymb.* iv. 2.)

10. There is often a redundant pronoun (mostly in the accusative case) which is used as it appears for the sake of emphasis or clearness. We find a large number of cases in Shakespeare and other older writers, e.g.:

We'll hear him what he says. (*Ant. and Cleo.* v. 1.)  
Mark King Richard how he looks. (*Rich. II.* iii. 7.)

In Skt. also we get phrases like परि नो पाहि यद्वनम्, where there is the redundant relative. This construction is extremely common in the Avesta. We may also mention here phrases like स एषः, सोऽहम्, स त्वम्, etc., and the vulgar English "this 'ere."

<sup>44</sup> Cf. Gujarati बीमांसो, मावसो, etc.

<sup>45</sup> Abbott, *Shakespearian Grammar*, § 333.



11. Sometimes it happens that a word mentioned earlier in the sentence is forgotten and is, therefore, repeated without any reason. Of course, if the sentence is long and involved, or if there is any special need for the repetition, it is justifiable as a rhetorical device. Prepositions in English very often suffer from this sort of needless repetition. Thus even from good writers we get :

*To what form but that he is, should wit larded with malice and malice forced wit turn him to ? (Tr. and C. v. 1.)*

*I bemoan Lord Carlisle, for whom, although I have never seen him and he may never have heard of me, I have a sort of personal liking for him. (Miss Mitford.)*

In Skt., too, this device is to be noted with prepositions, chiefly for the sake of emphasis ; e.g., अग्रिमं वर्षमाद्यन्मान् (AV.), उदेनमुत्तरं नद्य (AV.).

12. Change of thought is also largely responsible for contamination and this approaches closest to our definition of contamination. A very good instance is :

*One of the prettiest touches was when at the relation of the queen's death . . . how attentiveness wounded his daughter. (Win. T. v. 2.)*

Here the confusion of thought is responsible for the change from time to manner in the adverbs.<sup>24</sup>

Another example is :

Rather proclaim it, Westmoreland, through our host  
That he which hath no stomach to this fight  
Let him depart. (Hen. V. iv. 3.)

Here the diction of the proclamation suddenly changes under the influence of indignation to command.

13. Change of thought in the working out of a metaphor may result in a grotesque mixed metaphor, which is popularly called a "bull." Serious writers and speakers have made such "bulls" but they are only to be quoted and never become "usual." Examples :

*Mr. Speaker, I smell a rat, I see it floating in the air, but I shall put salt upon its tail and nip it in the bud.*

*The scourge of tyranny had breathed his last.*

*This pillar of the state,*

*Hath swallowed hook and bait.<sup>25</sup>*

14. One fruitful source of contamination is the influence of foreign languages. This is specially noticeable in India where the English-educated imitate English syntax in writing in the Vernaculars. This

<sup>24</sup> Abbott, op. cit. § 415.

<sup>25</sup> King's English, p. 204.

gives rise very often to very strange sounding Vernacular sentences, when the writers happen (as is but too often the case) to be worse educated in their mother-tongue than in English. Thus, in the very common phrase, *तो जो के* used by Parsi writers, for the English "although" the first word is quite redundant. Such sentences become accepted after a while in the Vernaculars as quite correct. The Latinisms in English writers, especially like those in Milton, are of this type.

15. Very often writers join together two phrases or idioms which may have some words in common; but the whole combination sounds quite incongruous. For example:

The railway has done all and more than was expected of it.

Things temporal had and would alter.

To the same type belong two sentences joined together which do not seem harmonious together. These are styled *unequal yokefellows*, a very appropriate name<sup>28</sup>:

Its hands require strengthening and its resources increased.

'Which' differs from 'that' and 'who' in being used both as an adjective as well as a noun.<sup>29</sup>

16. Wrongly used idioms, misquotations, anachronisms, pleonasm, tautology, etc., may also be regarded as contamination; e.g., the famous Bengali version of the well-known English idiom, "To set the *Hugli* on fire."<sup>30</sup>

My publisher was not like Shakespeare's *Cassio* strictly, 'an honourable man.'<sup>31</sup> (Should be *Cassius*.)

But they had gone on adding misdeed to misdeed, they had *blundered after blunder*.<sup>32</sup>

It remains to to be seen whether . . . the footing which she (Germany) has won will form the starting point for further achievements or will merely represent . . . the *end of the beginning*.<sup>33</sup>

Petty *spites* of the village *squire*. (The true quotation is: "Pigmy *spite* of the village *spire*."<sup>34</sup>)

Dr. K. admitted that his opinion had been consulted (confusing "Dr. K. had been consulted" and "his opinion was taken").<sup>35</sup>

<sup>28</sup> Ibid, pp. 311 ff.

<sup>29</sup> This is from the late Prof. Henry Sweet. Even Homer nods!

<sup>30</sup> Of course the *Hugli* is used for "the Thames" in the original. Undoubtedly the name *Hugli* gives local colour!

<sup>31</sup> Marie Corelli. <sup>32</sup> L. Courtney. <sup>33</sup> Perhaps this is an intentional blunder.

<sup>34</sup> This and the other instances have been quoted in *King's English* and in G.C. Whitworth's *Indian English*, both extremely fine books.





## THE PASSIVE IN BENGALI

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### THE INFLECTED PASSIVE IN BENGALI.

Primitive Indo-European does not seem to have possessed a passive conjugation. In the Aryan (Indo-Iranian) period the passive developed out of the middle or reflexive, but it was confined to the present stem and to the third person singular of the aorist only. The distinctive affix of this inflected passive was *-yá-* in the present stem, and the personal terminations of the middle voice were employed. Old Indo-Aryan (Vedic and Sanskrit) has preserved this passive. In Middle Indo-Aryan (Old, Middle and Later or Apabhramsa Prakrits) the conjugational system underwent the greatest decay imaginable, but the passive was retained, being found in the present indicative and the imperative. The *-yá-* affix occurs as *-ijja->-ija-* or as *-ia-* in Middle Indo-Aryan ("Prakrit" and Apabhramsa), or is assimilated with a preceding consonant. The middle inflections of course are changed for those of the active; and the passive is extended to a number of neuter roots, forming deponents, in Prakrit and Apabhramsa. The New Indo-Aryan languages inherited the *-ijja->-ija-* or *-ia-* passive from Apabhramsa, but it is not preserved in all of them. Early in the history of the New I-Ar. tongues, the analytical mode of expressing the passive came into being, and in most of them the old inflected passive fell into desuetude. The languages of the West have preserved it, but those of the Midland, the South and the East have either entirely lost it, or has retained it as an obsolete or archaic form. Western Panjabi, Sindhi and Rajasthani, for instance, employ *-ij-* or *-ī-* to form the passive: e.g. W. Panjabi *mārdā* <*mārānda*- striking, *mārindā* being struck; *cāhdā* wanting, *cāhidā* being wanted; *padhē* reads, *padhiē* is read; Sindhi *karijē* is done, *padhijē* is read; Marwari *karanō* doing, *karijanō* being done. Modern Gujarātī has *i* only in *-īē*, a 3rd sing. present passive form which is used in a reflexive sense as a



substitute for the 1st plur. active [e.g. *hū karū* / *do* = *aham karōmi*, but *amē kariē* *we do* = *asmābhiḥ kriyatē* instead of *vayam kurmah*], ... and in all other cases substitutes the potential passive in *ā*.<sup>1</sup>

The western languages are thus more or less conservative in the matter of preservation of this inherited form. The Midland languages, Brajbhakha (and Awadhi) for instance, have curtailed the old passive, but relics do occur: e.g. Braj. *māraj strikes*, *māriyaj is struck*. Bhandarkar and Tessitori have given instances<sup>2</sup> from the Middle Awadhi of Tulasidāsa. The modern Hindi respectful imperative or precative forms like *kījiyē* or *kariyē* *please do* have in all likelihood been influenced by the passive, if it is not of passive origin.<sup>3</sup> An expression like *kapādā cāhiyē* 'cloth to sell' is undoubtedly a passive one, where *cāhiyē* = *is wanted*: compare the Bengali *চাই* in *কি চাই* *ki cāi* *what do you want?* literally *what is-wanted?* *তোমার আসা চাই* *tōmār āsā cāi* *you must come*, literally *your coming is-wanted*: Bengali *cāi*, Hindi *cāhiyē* are from a Middle Indo-Aryan passive form \**cāhia(d)i* = Old Indo-Aryan \**ca(g)h-yatē*. Compare these with *কি চাস* *ki cāo* *what do you want* and *তুমি আসিবে* *tumi āsitē cāo* *you must come*, where *cāo* = *চাহ* *cāhā*, 2nd pers. (plural), present and imperative = *cāhaha* (Skt. -*atha* and -*ata*). However, the -*ī* or -*ijja*-*ija*- affix for the passive is quite common in the language of the *Prākṛta Paingala*, which represents the stage immediately before Modern Hindi: and the loss of this affix is quite a remarkable feature in Hindi when compared with Rajasthani. The -*ij*-passive was also quite frequent in Early Marathi, as Bhandarkar has noticed it<sup>4</sup>; but it seems to have died out in Modern Marathi.

It would be interesting to see how far the inflected passive is preserved in Old and Middle Bengali and in other Magadhan languages. Till recently, we had no materials for the study of Bengali prior to the 16th century. But with the publication of the 47 *Caryāpadas* in

<sup>1</sup> L. P. Tessitori, *Notes on the Grammar of the Old Western Rajasthani*, § 136 (Indian Antiquary, 1915). R. L. Turner suggests another explanation of the Gujarati -*lē*, as being from -*imah*, through -*imo* > -*imu* > -*ī* > -*i*, + *ē* of the 3 pl. (-*anti* > -*ahim* > -*ē*), to distinguish it from the absolutive in -*i* (earlier -*ia* (Journal of the Royal Asiatic Society, 1916, p. 227, foot-note).

<sup>2</sup> R.G. Bhandarkar, *Wilson Philological Lectures* (Bombay, 1914), p. 227; Tessitori, *Grammatical Forms in Old Baiswari*, J.R.A.S., 1914.

<sup>3</sup> Cf. A. F. B. Hoernle, *Comparative Grammar of the Gaudian Languages* (London, 1880), § 480, 431, 496.

<sup>4</sup> Bhandarkar, *Wilson Philological Lectures*, pp. 226-227.

Mahamahopadhyaya Hara Prasada Shastri's *Hājār Bacharēr Purāṇa Bāṅgalā Bhāṣāy Bauddha Gān Ō Dōhā*<sup>4</sup> (*Buddhist Songs and Couplets in Bengali Language a Thousand Years Old*), and of the *Śrī-Kṛṣṇa-Kīrtana*<sup>5</sup> of *Caryā-dāsa* under the able editorship of Babu Basanta Ranjan Ray, students have been provided with texts of unique importance in the study of Old and Middle Bengali. The *Bauddha Gān Ō Dōhā* contains the following texts: (i) the *Caryā-carya-viṇīśaya*, consisting of a number of mystic songs (*Caryās*) of a late Mahāyāna Buddhist (the Sahajiyā) cult, with a Sanskrit *ṭikā*: the language of these songs, showing New I-Ar. simplification of Prakrit double consonants, is Old Bengali<sup>6</sup>; (ii) and (iii) *Dōhākōṣas* by *Sarōja-vajra* and *Kṛṣṇa-pāda*, consisting of distichs

<sup>4</sup> Published by the Vangiya Sahitya Parishad in the Bengali year 1323.

<sup>5</sup> Doubt has been expressed by some scholars as to the Bengali character of the language of the *Caryāpadas*. The text has been received in a very corrupt form, but certain peculiarities which are preeminently Bengali are noticeable in the language and spirit of the poems. Bengali traits in the grammar are: use of -e, -ē for the nominative, and for the instrumental, -ka, -re in the dative, -ta, -e in the locative, -ra, -era in the genitive, in the declension of nouns; -il- -ib- (not -al- -ab- of Bihari) for the past and future bases of the verb; -lā for the conjunctive historical, and -ile for the conjunctive conditional; and verbal noun in -ana. The above are most noteworthy in morphology. All other grammatical peculiarities can be explained in the light of historical grammar, with reference to forms actually existing in Middle Bengali and in Modern Bengali, standard and dialectal. The Bengali character of the vocabulary has been thoroughly discussed by the editor. Some of the idioms are peculiarly Bengali. There are parallel passages to and echoes of some of the lines in later Bengali literature. The local colour of many of the songs (e.g. the frequent reference to boats) is quite characteristic of Bengal; and there are some references to Vanga or East Bengal. The Sahajiyā tradition, moreover, with similar poems, was carried on in Bengal only; and later Vaiṣṇava and other developments, religious and literary, seem to have some Sahajiyā background. From a careful study of the language, the present writer is convinced that it is Old Bengali, and not a mixed jargon or a *Māgadhī Apabhraṃśa*.

There are nowever, especially in some of the poems, a number of forms which are not Bengali or Magadhian, but are peculiar to the *Saurasēni Apabhraṃśa*: e.g. nouns and passive participles in -u, -in, pronominal forms like *jō, sō, taṣu*, etc. A Western *Saurasēni* dialect, as a precursor of Brajbbakha and (Modern) Hindostani, was current in the Magadhian area, as a vernacular of culture, and people in Eastern India used to compose in it (e.g. *Sarōja, Kṛṣṇa* and other Buddhist writers, and *Vidyāpati*, who wrote both in their vernaculars, Old Bengali and Maithilī, and in this Western speech). It would not be strange that there would be some influence of this Western speech on Old Bengali, especially when the former had a greater and more ancient literary prestige. Moreover, the MS. of the *Caryāpadas* was written in Nepal: the scribe apparently did not know the language, and the substitution of forms from the more familiar *Saurasēni* speech was easy. (Professor Hermann Jacobi of Bonn has recognised that the language of the *Caryās* is Old Bengali: *Sanatkuṃāracaritam*, Munich, 1921, pp. XXVII, XXVIII.) The *Caryā* songs would seem to represent Old Bengali of 950-1200 A.C.



and poems in a Western Apabhramsa dialect based on the *Saurasṭrī Prākṛta*, with a Sanskrit commentary; and (iv) the *Ḍakārṇava*, which contains verses in Sanskrit and a very debased kind of Apabhramsa, which has not been identified or explained. The language of the *Dōhākōṣas*, a Western Apabhramsa with a slight Eastern influence, presents a stage earlier than that of the *Caryāpāṭas*, which, according to their discoverer and editor, is Old Bengali of the 10th-11th centuries.

The *Śrī-Kṛṣṇa-Kīrtana* is our earliest<sup>7</sup> Middle Bengali text; and fortunately for us, it has been preserved in a MS. which is, according to expert opinion, contemporaneous with the author (Caṇḍidāsa, second half of the 14th century). The phonetics and morphology of the languages of the *Caryās* and of the *Ś.K.K.* bear testimony to their genuineness and antiquity; and, until further texts of similar antiquity come to light, they will have the same place in the study of the Bengali speech the languages of Layamon, Orm and Chaucer which, as well as Old English, have in the study of English.

The language of the *Dōhākōṣas* shows some cases of the -i- or -ijja-, -ija-, as well as the assimilated passive, e.g. *Bauddha Gān Ō Dōhā*—

p. 89, *purāṇē vakkhānijjāi*

*It is described by the Purāṇa;*

p. 103, *sō ē māi kahiajē*

*That has been declared by me;*

ibid., *sō paramēsuru kāsu kahijjāi*

*For whom is that supreme lord (to be) described?*

p. 105, *visaya ramanta ṇa visaa vilipyaī (=vilippaī)*

*Enjoying the world, yet the world is not attached to him;*

p. 106, *dēva pi (=vi) jjāi (=jaī) lakṣa (=lakkha) vi dīsaī,  
apyaṇu (=appaṇu) mārī sa [ki] kariaī?*

*If the deity is seen face to face, self becomes dead: he  
(=by him) what can be done?*

p. 107, *jāva ṇa dīsaī*

*Until it is seen;*

<sup>7</sup> Rai Bahadur Yogesh Chandra Ray Vidyānidhi has called into question the genuineness of the *Śrī-Kṛṣṇa-Kīrtana* on linguistic and other grounds in an article to the *Journal of the Vāṅmīya Sahitya Parishad* (Vol. 26, No. 1). I believe that this great and versatile scholar is wrong in his conclusions, and this has been shown in the pages of the *Journal* referred to by Babus Satish Chandra Ray and Basanta Kumar Chatterji, but the present occasion is hardly suitable for a detailed study of the question.

p. 109. **kāsu kahijjaī**

*To whom is it (to be) declared?*

p. 129. **aisō sō nibbāna bhañijjaī,**

**jahi mana mānasa kim pi na kijjaī**

*Nirvāna is described to be such, that there nothing is done of the mind or of the qualities of the mind;*

p. 130. **jaī pavana-gamana-duārē [didha] tālā vi bhijjaī,**

**jaī tasu ghōrāndhārē mana diva hō kijjaī**

*If the strong lock at the door for the passage of the wind is shut (bhijjaī, cf. Bengali root √ভজ bhēj to shut=Skt. abhy-ajyatē ?); if in that, in the deep gloom the mind is made as a lamp; etc., etc.*

In this Western Apabhramsa dialect, the -ijja- affix is more common than the -i-, and it is in full force as a passive form. The Old Bengali of the *Caryāpadas* has some instances of the inflected passive, but the affix is -i-, not -ijja- or -ija-; besides there are a few of assimilated yā-forms: e.g.--

*Caryā No. 1, সন্ধান সাধা হি কহি করিঅই*

**saala sa[mā]hia kāhi kariai**

*What is attained by all samādhi?*

*No. 6, হরিণা হরিণির নিলাস ন জানি*

**harinā harinira nilaa na jānī**

*The abode of the Stag and the Doe is not known;*

*ibid., হরিণার খুর ন দীসঅ*

**harināra khura na disaa (=disai)**

*The Stag's hoof is not seen;*

*No. 26, পাবিঅই pāviai is obtained; ভাবিঅই bhāviai is thought of;*

*No. 33, দুহিএ duhiē is milked;*

*No. 46, ছিড়ই cchijai =chidyatē is cut.*

The analytical passive with root √জা jā to go following the verbal noun in -ana has already become established in the language of the *Caryāpadas*; and the analytical √জা- passive seems to have been influenced by, if not actually developed out of, the older inflectional -ij- form, in New Indo-Aryan.

It would seem that in *Māgadhī Apabhramsa*, the source of Old Bengali, the two forms -ia- and -ijja- occurred side by side. -ia- seems to be the genuine Magadhan affix, and -ijja- borrowed through the influence of the Western speeches, and not native to the East. The -ia- was



preserved, although as an obsolete form, in Old and Middle Bengali, but its real nature seems to have been lost to the speakers quite early.

The examples of the -ia- passive in the 47 *Caryāpadas* are not so few, there are some twenty. In Middle Bengali literature we find similar relics of the inflected passive—a linguistic survival which seems not to have been noticed before. The affix loses its prominence as the language progresses, and is ultimately merged into the 1st and 3rd personal affix; and in this way the passive verb is transformed into an active one.

There are numerous cases of the passive in -i(a)- in the *Śrī-Kṛṣṇa-Kīrtana* : for instance—

p. 19, বত নানা ফুল পান করপুর সব পেলাইল পাএ ।

উঠিয়া বড়ারি রাধাক বুইল—হেন কাম না করিএ ॥

*jātā nānā phulā pānā kārāpurā sabbā pēlāilā pāē* ।

*uthiā Bādāyi Rādhā-kā builā—'hēnā kāmā nā kariē.'* ॥

*All the various flowers, betel leaves and camphor and all she threw away with her foot. The Old Lady got up and said to Rādhā, 'you should not do so' (lit. such a deed should not be done : kārīē).*

p. 57, আইহন বীর তিন লোকে ভালে জানি ।

*Āihānā bīrā, tinā lōkē bhālē jāni*

*That Āihana is a hero is known (jāni) well in the three worlds.*

p. 59, দান সাধিএ রতি পতিআশে ।

*dānā sādhiē rati-patiāśē*

*The toll is demanded (sādhiē) with the expectation of dalliance (with thee).*

p. 118, ভুখিল হুইলৈ কাছাকি' দুই হাথে না থাইএ ।

*bhukhilā hāyilē, Kānhāni, dui hāthē nā khāiē*

*When one is hungry, O Kānha, one should not eat (lit. it should not be eaten : khāiē) with both hands.*

p. 137, আপনা রাখিয়ে আপনে ।

*āpānā rākhiyē āpānē (= ātmā rakṣyatē ātmanā)*

*Self is to be preserved by self.*

p. 145, নাএর আন্তরে গেলী চন্দ্রাবলী রাণী ।

তার পাছে আর যত গোআলিনী সহী ॥

কথো দুরে গিআ দেখিএ একখানি নাএ ।

সহর হুইআ রাণী তার পাস বাএ ॥

nāērā āntārē gēlī cāndrābālī Rāhī ।

tārā pāchē ārā jātā gōālinī sāhī ॥

kāthō dūrē giā dēkhiē ekā-khāni nāē ।

sātwārā hāyiā Rāhī tārā pāsā jāē ॥

*In search of a boat went Candrāvalī Rādhikā ;*

*After her, all her milk-maid friends ;*

*Having gone some distance, a boat is seen (dēkhiē).*

*Quickly Rādhikā goes to its side.*

p. 184, বোলৈ চালৈ না পাইএ পরার রামণী ।

bōlē cālē nā pāiē pārarā rāmānī

*Another's wife is not won (pāiē) by (mere) talk and (gallant) ways.*

p. 185, গোপত কাজত কালাঞ্জি ছয় আখি বারী ।

gōpātā kājā-tā, Kānhānī, chāyā ākhi bārī

*In a secret deed, O Kānha, six eyes are barred (bārī).*

p. 236, ত্রিভুবন নাথ তোকে হরী । প্রভু হরিষা হেন নাহি করী ॥

tribhubānā-nāthā tōmhē Hārī ।

prābhū hāyiā hēnā nāhī karī ॥

*You are Hari, the Lord of the three worlds ; being the Master, you should not do so (lit. it should not be done : karī).*

p. 289, পুনরীর চান্ন তোমার বনন ঘুসিএ জগতজনে ল ।

punāmīrā cāndā tōmhārā bādānā ghusiē jāgātā-jānē, lā

*O, your face is proclaimed (ghusiē) by the people of the world as the moon of the full-moon night.*

p. 367, সেণা ভাঙ্গিলে আছে উপাএ জুড়িএ আগুন তাপে ।

পুরুষ নেহা ভাঙ্গিলে জুড়িএ কাহার বাপে ॥

sōnā bhāngilē āchē ūpāē, juḍiē āgunā-tāpē ।

puruṣā-nēhā bhāngilē, juḍiē kāhārā bāpē ? ॥

*If gold is broken, there is a way—it is joined (juḍiē) by the heat of fire ; but if a man's love is gone, whose father (= what man) will restore it ?*

There are numerous other instances of a similar type in the *Śrī-Kṛṣṇa-Kīrtana*. The general tendency will be to explain the forms in ইএ -iē as being in the indicative present, the ই -i- being regarded as identical with the ই -ī of the first person, and the এ -e only as a final lengthening for reasons of metre. But পাইএ, করিএ pāiē, kariē, etc., are real passives, and it will be seen that in the instances quoted above, the passive construction gives a truer explanation of the passages than the



active first person: পাইএ, করিএ etc., thus represents the *Caryā* forms like পাবিষই, করিষই *pāviai, kariai*=Sanskrit *prāpyatē, kriyatē*. The passive was already decaying in Old Bengali; and in Middle Bengali it would be easily confused with the active first person from similarity in form. We may recall as a parallel instance the Gujarati use of the passive third person singular as the first person plural active: *amē utāriē, amē cālīē*, etc., have been explained as being really passive forms (see *ante*). The passive in its origin is connected with the reflexive, and the transition to the active is always easy.

There was, again, in the early periods of Bengali, a confusion between the instrumental and the nominative<sup>1</sup>, from which the language even now is not wholly free. To give the instance of the pronouns: the old nominative was \*হট্ট, হাঁট্ট, \**haū, hāū* for the first person singular (= *aha-ka-m* < *aham*, found as *hakam* in the Orissan inscriptions of Asoka): this is preserved in Gujarati and Brajbhakha as *hū, haū*. হট্ট, হাঁট্ট *haū, hāū* occur in the Old Bengali of the *Caryāpadas*; and it was added to the past and future passive participles, to form active past and future tenses in Early Middle Bengali: করিলা + হট্ট *kārilā + hāū*=*done + I* > করিলাহো *kārilāhō* (*Śrī-Kṛṣṇa-Kīrtana*) > করিলৌ *kārilō* > করিলু *kārilū* > করিলুম *kārilum* > করলুম *kōrlum*, also *kōllum* *I did*: করিবা + হট্ট *kāribā + haū*=*to be done + I* > করিবাহো *kāribāhō* (*Ś.K.K.*) > করিবৌ *kāribō* > Standard Colloquial করবে *kōrbō* *I shall do*, Eastern Bengali \*করিবৌ *kārimō* > করিলু *kārimu* > করিলু *kārim*, করম *kōrmu* etc. But the nominative হট্ট *haū* was curtailed even in the Old Bengali period by the instrumental মোহে, মাহে *mōhē, māhē*=Middle and New Bengali মুই *mui*=Skt. *mayā* + instr. *-ēna*; and this instrumental singular form became the ordinary nominative one, side by side with the plural form আমি *āmi* (< *ambhēhī*=*asmābhih*) in Middle Bengali. So too, with the second person তু *tu*=Skt. *tvam*, instrumental তোহে, তুই *tōhē, tui*=Skt. *tvayā* + *-ēna*. As in other modern Indo-Aryan languages the inflected past of the active verb did not occur in Bengali in its earliest period. The past form of the transitive verb was the passive participle (adjective) qualifying what later became the object, and it was governed by the subject in the instrumental.

The future tense in the Eastern group of languages was also a

<sup>1</sup> This is a prominent feature in the Magadhan languages, and the influence of Tibeto-Burman on these languages at their formative period may have something to do with it. Cf. H. A. Jaeschke, *Tibetan Grammar* (London, 1883), § 30.

passive participle governed by the instrumental nominative. And the distinction between the nominative and instrumental affixes in *Māgadhi Apabhraṃśa* and Old and Early Middle Bengali was very slight—both ended in এঁ, এঁ, and the instrumental only had nasalisation originally, which was frequently dropped. In fact the nominative, the accusative and the instrumental were all confused as to their forms in Early Middle Bengali. The transition from the decaying passive, which was less and less perfectly understood, to the active was therefore very easy, was indeed quite a matter of course. The passive use of the neuter verb is also common in Old and Middle Bengali: e.g., *Śrī-Kṛṣṇa-Kīrtana*—

p. 364, পুণ্য কইলৈ স্বগ্গ জাইএ, নানা উপভোগ পাইএ।

punyā kaile swāggā jāiē, nānā upābhōgā pāiē (—gamyatē, prāpyatē)

*Practising virtue, heaven is attained, and many enjoyments obtained.*

Examples of the inflected passive are frequent in Middle Bengali literature. A few are given, taken from Rai Sahib Dinesh Chandra Sen's 'Typical Selections from Bengali Literature' (*Vaṅga-Sāhitya-Paricaya*, Calcutta University, 1914):

From Vol. II.—Poems by *Caṇḍīdāsa*, pp. 968 ff.:

নীল মুকুতার হার মনোহর শোভিত দেখিএ গলে।

nīl(ā) mukutār(ā) hār(ā) mānōhār(ā) śōbhitā dēkhiē gālē

*A charming necklet of blue pearls is seen handsome in her neck.*

অবলা পরানে এত কি সহিএ।

ābālā pārāṇē ētā ki sahiē

*Can so much be endured in the life of a weak woman?*

কুরের উপর রাখার বসতি, নড়িতে কাটিএ দে।

kṣurēr(ā) upār(ā) Rādhār(ā) bāsāti, nāḍitē kāṭiē dē

*Rādhā's abode is on (the edge of) a razor, her body is cut at the (slightest) movement.*

মানুষে এমন প্রেম কোথা না শুনিএ।

mānuṣē emān(ā) prēm(ā) kōthā nā śuniē.

*Such love in man has nowhere been heard of.*

From the *Caitanya-caritāmṛta* of *Kṛṣṇa-dāsa Kavirāja*, p. 1223:

মনাতন কৈল গ্রন্থ ভাগবতানুভে।

ভক্তি-ভক্ত-কৃকতব জানি বাহা হইতে ॥.....

হরিতক্টিবিলাস গ্রন্থ কৈল বৈকব আচার।

বৈকবের কর্তব্য বাহা পাইয়ে পার ॥



Sānātān(ā) kajlā grānthā Bhāgāvatāmṛtē |  
 bhākti-bhāktā-Kṛṣṇā-tāttwā jāni jāhā hāitē ||  
 Hāri-bhākti-bilās(ā) grānthā kajlā baiṣṇāb(ā)-ācār(ā) |  
 baiṣṇābēr(ā) kārttābyā jāhā pāiyē pār(ā) ||

*Sanātana made the book Bhāgavatāmṛta, from which are known the doctrines of bhakti and bhakta, and the nature of Kṛṣṇa ; he made the book Hāri-bhakti-vilāsa, on Vaiṣṇava ritual, in which the duties of a Vaiṣṇava are made to cross over, as it were (i.e. described in detail).*

*Bhāgavata*, by Daivakī-nandana Siṃha, p. 844 :

যে অঙ্গে দেখিএ সেই অঙ্গে অলঙ্কার ।

jē āṅgē dēkhiē sei āṅge ālāṅkāra(ā)

*Jewels on every limb that is viewed.*

বিনি না পুছিলে কারো না জানিএ জাতি ।

bini nā puchilē kārō nā jāniē jāti

*No one's family is known without asking.*

Instances like the above are fairly common in early Bengali literature, and it is not necessary to give further quotations. Maithili and Oriya, too, show similar forms, e.g.—

Maithili—*Vidyāpati* (Vangiya Sahitya Parishad edition) :

p. 6,

lakhaī na pāria, jētha kanētha

*Cannot be distinguished, whether old or young.*

p. 9,

jata dēkhala, tata kahabi na pāria

*All that has been seen cannot be described.*

p. 19,

padhahi na pāria ākhara-pāti

*The rows of letters cannot be read.*

p. 21,

sē nahi dēkhala je diya upāmā

*That has not been seen with which a comparison can be made.*

p. 30,

saba taha sunia āsana bēwahārā

*That such is his behaviour is heard from all.*

p. 39,

Madhu-ripu sama nahi dēkhia sohāwana,

jē dia tanhika upāma rē

*Nothing handsome like the Foe of Madhu is seen,  
With which his comparison can be made.*

p. 44,

na jāniya kiya karu mōhana cōra

*What this charming scamp may do is not known.*

p. 499,

kajjala-rūpa tua Kālī kahiao . . . Gaṅga kahiē pānī . . .

Bramhā-ghara Bramhānī kahiē, Hara-ghara kahiē Gaurī

*In favour like lamp-black, thou art called Kālī ; she is called  
Gaṅgā when in watery form ; in the home of Brahmā, is  
called Brahmānī ; is called Gaurī in the home of Hara.*

Oriya—From Jagannātha-dāsa's *Dhruva-caritra* (Contai edition) :

p. 5,

kāmpii (=kampyatē) tāhārā nijā dēhī

*Her own body trembles.*

p. 33,

dēhā mānā diśāi, khārjurā-brkṣā-prāyā

*His body's measure is seen, like a date-palm.*

p. 11,

dāśā-diśi āndhākārā, kichi hi nā diśi

*The ten quarters are dark, nothing is seen.*

The older literatures of Oriya and Maithili will undoubtedly demonstrate the presence of the inflected passive, as a decaying form, no doubt, but still existent.

The so-called middle-voice (*karma-karṭṛ-vācya*) of Bengali, which we find in impersonal constructions, seems originally to have been this inflected -yā- passive : e.g. কলসী ভরে, *kālāsī bhārē*, the jar becomes full ; কাপড় ছেঁড়ে, *kāpāḍ chōḍē*, the cloth gets torn ; বই কাটে, *bāi kātē*, the book sells ; বাঁশ ভাঙে, *bāś bhāṅgē* the bamboo breaks ; শাঁখ বাজে *śākh bājē* the conch-shell is sounded ; ভরে, ছেঁড়ে, কাটে, ভাঙে, বাজে, etc., are to be explained as passive forms, derived from forms like ভরিঅই *bhariai* > ভরিএ *bhāriē*, ছিড়িঅই *chindiai* > ছিড়িএ *chindīē*, কাটিঅই *kāṭiai* > কাটিএ *kāṭiē*, ভাঙিঅই *bhañjiai*, or ভাঙিঅই *bhañgiai* > ভাঙিএ *bhāñgiē*, বাজিঅই *bājiai* > বাজিএ *bājiē* etc., of Old and Early Middle Bengali. A similar use of the passive is known also to Sanskrit.

The inflected passive is also preserved in a curious idiomatic usage in Modern Bengali, in which both its form and nature are disguised. We have expressions like একাজ করে না *ē kāj kārē nā* shouldn't do this,



রবিবার দিন মাছ খায় না *rābibār-din mäch khāy nā shouldn't eat fish on Sundays*, জ্বর হ'লে নায় না *ẓwār hōlē nāy nā shouldn't bathe when suffering from fever, etc., etc.*, where the forms করে, খায়, নায় etc., are used with the negative particle, and are apparently 3rd person indicative present, the subject, however, being difficult to find; and such expressions have a general prohibitive imperative force. In Middle Bengali there are instances of this construction; cf. *Śrī-Kṛṣṇa-Kīrtana*: p. 236, প্রভু হরিদ্বী হেন না করী *prābhu hāyīā hēnā nā kārī shouldn't do so, being the Master*; p. 185, লোভ হরিলৈ কারুণ্য আরতি না করী *lōbhā hāyilē Kānhāñi ārāti nā kārī O Kāṇha, shouldn't yearn (too much) although there is desire*; p. 257, কেহ তার না কহিএ মরণে, *kēhā tārā nā kāhiē mārānē none should speak of his death, etc., etc.* The Middle Bengali forms in ই-i-, ঐ-i- indicate that this construction is a passive one originally; একাজ করে না, *ē kāj kārē nā* is really *ētat kāryam na kriyatē*: *kriyatē* would be করিঅই, করিএ, করী *kariai, kārīē, kārī* in Middle Indo-Aryan (Prakrit) and Old and Middle Bengali. As in the other cases, the passive nature of it was lost, and the active form, only apparently so, came in. Probably there was the influence of the similar imperative use of the optative, active and middle, and passive of Sanskrit. General statements in which the subject is not definite or important, are in the third person. But it is just likely that there was the passive originally in such popular expression as—

জামায়ের জন্ত মারে হাঁস । শুষ্কী-সুদ্ধ খায় মাংস ॥

*jāmāyēr jānyā mārē hās : guṣṭhī-suddhā khāy mās ॥*

*The goose is killed for the son-in-law, and the meat is eaten by the whole family;*

এক দেয় বর দেবে । আর দেয় বর দেবে ॥

*ēk dēy (dāy) bār dēkhē : ār dēy (dāy) ghār dēkhē ॥*

*(The daughter) is given (in marriage), taking into note (lit. seeing) either the bridegroom or his family;*

and similar proverbial couplets.

In the *Śrī-Kṛṣṇa-Kīrtana*, there is a form in ইউ -iū which is rather puzzling. This is illustrated by the following examples:—

p. 140, নাঅ বান্ধিতে গিআ করিউ যতনে ।

*nāā bāndhitē giā kārīū jātānē*

*Let us make an attempt to build (lit. bind); the boat.*

p. 141, আনহ সকল সখিজন মেলী করিউ যুগতি ।

*ānāhā sākālā sākhi-jānā, mēlī kārīū jugāti.*

*Bring all girl friends, let us hold a consultation together.*

- p. 141, পসার সাঁজিউ দদি দুধে, সেসি জীবার উপাএ ।

**pāsārā sājiū dādhi dudhē, sē-si jībārā upāē**

*Let us arrange our milk and curds for sale, that indeed is the means of livelihood.*

- p. 204, নানা ফুল ফুটিলছে মাঝ বৃন্দাবনে ।

তাক পিন্ধি মথুরাক করিউ গমনে ॥

**nānā phulā pluṭilā-chē mājhā Bṛndābanē ।**

**tākā pindhi Māthurā-kā kārīū gāmānē ॥**

*Flowers of many kinds have blossomed in the middle of Vṛndāvana ;*

*Wearing these, let us go to Mathurā.*

- p. 253, যমুনাক যাইউ তাগা লরিআ সখীগণে ।

**Jāmunā-kā jāiū Rādhā, lāyiā sākhi-gānē**

*Let us, O Rādhā, go to Yamunā, taking (her) girl-friends.*

- p. 270, দদি বিকৈ জাইউ মথুরা ।

**dādhi bikē jāiū Māthurā**

*Let us go to Mathurā to sell curds.*

- p. 292, সবরে রাধা লইআ জাইউ ঘর ।

**sātwārē Rādhā lāiā jāiū ghārā**

*Let me take Rādhā quick to her home.*

- p. 310, বাশী চোরায়িতৈ করিউ বতনে ।

**bāśī cōrāyitē kārīū jātānē**

*Let us make an effort to steal the flute.*

- p. 345, বারতা পুছিউ রাধা সব জন থানে ।

**bārātā puchiū Rādhā sabbā jānā thānē**

*Let us ask for news, O Rādhā, from every body.*

- p. 347, কদমতলাক জাইউ চিত্তের হরিষে ।

**kādāmā-tālā-kā jāiū citterā hāriṣē**

*Go to the foot of the Kadamba tree, with joy in mind.*

This ইউ -iū form appears to be an equivalent of the passive imperative : in meaning it is always optative or imperative. In an example like বাশী চোরায়িতৈ করিউ বতনে, করিউ বতনে is in all likelihood from a form in the passive=Skt. *kriyatām yatnaḥ* ; জাইউ=cf. *gamyatām* ; বারতা পুছিউ=*vārttā prochyatām*. The above instances in ইউ -iū probably represent a mixed form, with the old ই -i- infix of the passive plus a new



উ -*ū* affix, which is hard to account for. Probably it is the 3rd imperative singular affix, উ -*u* > -*tu* : cf. *calatn* > *calaū*, Old and Middle Bengali *calu*, later চলুক *calu-k* ; with possible influence of the ঐ -*ī* affix of the first person (< *haū*, cf. above, for the singular, and < -*wā*, -*wō* < -*mo*, -*mah* for the plural) when the sense is 'let us,' and of the উ -*u* affix of the 2nd person (as in \*তো চল *tō calu* = *calahu*, where -*hu* = -*sva* of the Skt. *ātmanēpada*), present and imperative, when the 2nd imperative is meant (as in কদমতলাক জাইউ চিত্তের হরিবে above). This -*iu* is also found in old Bengali : e.g. *Caryā* 15, বাট জাইউ *bāṭa jāiu* go the way.

#### ANALYTICAL FORMATION OF THE PASSIVE IN BENGALI.

The inflected passive is a fossil in Bengali : the living method is analytical and periphrastic. The following are the ways in which the passive is formed in Bengali :

*I am seen*—(1) আমি দেখা যাই *āmi dēkhā jāi*, (2) আমাকে (আমার, আমারে) দেখা যায় *āmākē (āmāy, āmārē) dēkhā jāy*, (3) আমাকে (আমার, আমারে) দেখন যায় *āmāke (āmāy, āmārē) dēkhān jāy*, 4) আমি দেখা পড়ি *āmi dēkhā pāḍi* (5) আমাকে (আমার, আমারে) দেখা হয় *āmāke (āmāy, āmārē) dēkhā hāy*, (6) আমি দৃষ্ট হই *āmi dr̥ṣṭā hāi*.

Of these (1), (4), and (6) are true passives (*karma-vācya*), and these correspond to the passive forms of English, French and other Modern Indo-European languages. The other forms, (2), (3) and (5) are instances of the neuter construction (*bhāva-vācya*) in Bengali. All the above forms are used in Bengali, but there are slight shades of difference in their meaning.

(1) আমি দেখা যাই *āmi dēkhā jāi* *I am seen* is best explained as being composed of the past participle adjective in আ -*ā* and ✓ যা *jā to go*, which assumes the function of the substantive verb. But this form, though allowable, would not ordinarily be regarded as very idiomatic or natural in Bengali : the passive proper, with the object in the nominative, would not be regarded as a construction natural to the language, especially when the nominative is a definite person. But an indefinite and general statement can be easily made with an impersonal construction in the passive : e.g. দেখা যায় *dēkhā jāy* (subject ইহা *ihā this*, it understood) *it is seen* ; যদি বলা যায় *yādi bālā jāy* *if it is said* ; শোনা যাউতেছে or শোনে *śonā jāitēchē, jācchē* *it is being heard*. In the passive construction, the mind of the speaker is loth to forget that what is the grammatical nominative is the real object, and hence the feeling of

the native speaker has this preference for the neuter construction, with the nominative-object in the dative, e.g. আমাকে দেখা যায় or আমাকে দেখা হয় *āmākē dēkhā jāy, hāy*. The conscious use of the passive would bring in a certain amount of emphasis; and to make a statement emphatic or definite, the dative with কে -*kē* is preferred to the accusative or nominative without any inflection, when we are speaking of a sentient or animate being: for instance, মুটে ডাক *muṭē dākā call a porter*, but মুটেকে ডাক *muṭē-ke dākā call the porter*, or মুটেকে পয়সা দাও *muṭē kē pāysā dāo give the porter his hire*; গোক চরাই *gōru cārāy tends kine*, but গোককে ঘাস দাও *gōruke ghās dāo give the cow grass*. So আমাকে (আমারে, আমায়) দেখা যায় *āmākē (āmārē, āmāy) dēkhā jāy* would be preferred, as the idea is definite so far as the object of sight is concerned, to আমি দেখা যাই *āmi dēkhā jāi* where আমি *āmi*, although formally nominative, is in sense really the oblique or accusative. Names of inanimate objects as a rule do not take কে -*kē* when they are in the objective or dative: hence ঘর দেখা যায় *ghār dēkhā jāy the house is seen* (not ঘরকে *ghār-kē*), where ঘর *ghār* can be easily parsed as being the subject of the passive sentence. (This reminds one of the 'high-caste' and 'caste-less' nouns of Dravidian.) আমি দেখা যাই *āmi dēkhā jāi*, however, would seem to be the older form, and আমাকে দেখা যায় *āmākē dēkhā jāy* later. আমি করা যাই *āmi kārā jāi I am done* would be bad Bengali, because here the first personal pronoun would require the কে, -*kē* as it is very definite, and করা যাবো *kārā jāō* is rather vague: the passive would not be used when both the subject or object and the verb are so very indefinite, and therefore the construction would be regarded as clumsy. But আমি ধরা যাই *āmi dhārā jāi I am caught* would be quite correct, as ধরা *dhārā* refers to a definite action.

(2) আমাকে (or আমারে, আমায়) দেখা যায় *āmākē (āmārē, āmāy) dēkhā jāy I am seen*, or, with a slight potentiality implied, *I may be seen* (=they can see me). There is a difficulty in explaining দেখা *dēkhā*. Generally it is looked upon as a verbal noun in আ -*ā*, derived ultimately from the passive participle in -*tā-* of Indo-Aryan, the nominal use of which is also quite common in Sanskrit. It would thus be explained as meaning *with regard to me, a seeing goes on* (or *takes place*). The occurrence of (3) আমাকে দেখান যায় *āmākē dēkhān jāy, with regard to me, a seeing takes place* would lend countenance to the above explanation. But it would seem that in an expression like আমাকে দেখা যায়, দেখা is really a passive participial adjective, and the whole construction is in the impersonal,



which is so characteristic of the Western and Southern Indo-Aryan languages. আমাকে দেখা যায় would be best explained as being, literally, *with regard to me, it is seen*.

If we had evidence from Old and Middle Bengali remains on this point, we might expect a solution of the difficulty. But the passive with the past participle in আ -ā was not at all a popular form, and rather rare is its occurrence in the plain direct narration of Middle Bengali verse. Stray instances in the *Śrī-Kṛṣṇa-Kīrtana* like তোম ভাইবৈ মার *tōmhā jāibē mārā* (=মারিত, মারিঅ, মারঅ *mārīta, mārīa, mār-ā*; Modern মার < মারিঅ + আ affix, pleonastic, *mārā* < *mārīa + ā*) *you will get killed* (p. 33), বান্ধিল জাই *bāndhilā jāi* *becomes tied up, is put in bonds*, (p. 71—where we have the old passive participle adjective in ইল -il-, which has now become obsolete in the literary language, but is occasionally heard in the dialects, and is quite a common form in Middle Bengali, e.g. গেল রাত্রি *gēlā rātri* *last night* = গত রাত্রি *gātā rātri*, জুড়াইল দুধ *judāilā dudh* *milk that is cooled*, সূতিল মানুষ *sutilā mānuṣ* *sleeping man*, ভুখিল বাঘিনী *bhukhilā bāghinī* *famished tigress in Kavikāṅkṣā*, হুইল দুধ *duhila dudhu* *milk that is drawn* in the *Caryā* 33, etc., etc.) indicate that the passive participle is the form associated with this construction. We can also compare the *Caryāpada* expression বড়হিল জাঅ (জাই) *bad-hila jāi* (33, 2) *increases*, where apparently বড়হিল *bad-hila* = বাঢ়িল *bādhila* = বড়হিল *baddhila*, that is, বদ্ধিত + ইল *vardhita + ilā*, a passive participle, with √জা *jā*. The transition from the real passive made up of the participle and the verb, with the object proper in the nominative, to the neuter construction with the nominative-object in the dative and the participial passive in the impersonal, would be very easy; and such a state of things has its parallel in the other cognate languages.

The origin of this জা or জা *jā* passive has undoubtedly been influenced, as Beames had suggested,<sup>9</sup> by the old -ijja- passive of Apabhramsa. We have the -ijja- forms in Prakrit and Apabhramsa on the one hand, and the √জা forms in the modern languages on the other: the middle is blank, and these two must be linked together by a transitional state of things not represented in linguistic remains, when the -ijja- was slowly assuming a new role as a root—when it was merging into the জা root, as it were. It would seem that the neuter passives (deponents) like *marijja* = *mriyātē* *dies* first took up an analytical form; because

<sup>9</sup> Comparative Grammar of the Indo-Aryan Languages, Vol. III (1879), pp. 73-74.

*marijjāi* is equivalent in meaning to *marai* or *marē*, and the *-jjāi* could easily be regarded as a form of *jāi* from  $\sqrt{jā}$ , giving rise to the analysis *mari jāi* (= মরিয়া যাব) = *being dead, goes*. The occurrence in the speech of the compound verb would help such an analysis. Once this analysis was established, there would not be any bar in forming other tenses and verb forms from  $\sqrt{jā}$ . In Middle Bengali, analysed forms of the above type (an indeclinable in ই *-i* or ইয়া *-iyā* +  $\sqrt{যা}$  *jā*, mostly with neuter verbs) are very common; e.g. in the *Śrī-Kṛṣṇa-Kīrtana*, চলি জাইহ *cali jāihā depart*; পড়ি গেল দিঠি *pādi gēla dithi, the sight was cast*; ভাঙি জাএ *bhāngi jāē gets broken*; মোর মজি গেল মনে *mōrā māji gēlā mânē, my mind became attached*; পড়িয়া বাইবে *pādiyā jāibē, you will fall*; মরিয়া বাইবি *māriyā jāibi will die, etc., etc.* An Old Bengali instance is অবসরি জাই *avasari jāi* < \*অবসরিজ্জাই *avasarijjāi*, deponent of *ava* +  $\sqrt{sr}$  = *move*, in the *Caryāpadas* (32. 4). The modern passive or neuter with the আ *-ā* participle would seem to be of later origin. The potential sense which one can attach to the passive in  $\sqrt{যা}$  *jā*, and which is never present in the passive with  $\sqrt{হ}$  *hā*, seems to point at the *-ijja-* origin of the former: for the old potential or optative had *-ejja-* in Prakrit, and the confusion between the passive and the optative, already noted, might just be continued in the analytical form.

As has been noted above, the *-ijja-* form seems to have been foreign to Magadhī Prakrit and Magadhī Apabhramsa, the source of Bengali; because no *-ij-* forms are found in the relics of the inflected passive preserved in Bengali and other Magadhan languages, only *-i-* forms. The formation of the analytical passive with *-jā-* may thus have been brought about in Old Bengali through contact with and influence of Western dialects having *-ijja-* > *-ij-*, *-j-*.

(3) আমাকে দেখন যার *āmākē dēkhān jāy I am seen, I may be seen, lit. with regard to me, a seeing goes on or takes place*. This form of passive is one of the oldest constructions in Bengali: it occurs in the *Caryāpadas*, and it is quite plentiful in Middle Bengali, e.g. (Caryā 2) ধরন না জাই *dharana na jāi cannot be held*, (35. 1) কহন না জাই *kahana na jāi cannot be described*, লেপন জাঅ *lēpana jāi*, (4. 3) ? is *entangled or smeared*; *Śrī-Kṛṣṇa-Kīrtana*, p. 38, ললাট লিখিত বসন না জাএ *lālātā-likhitā khāṇḍānā nā jāē that which is written on the forehead cannot be averted*; p. 58, প্রাণ ধরন না জাএ *prāṇā dhārānā nā jāē life cannot be endured, etc.* Instances from other Middle Bengali works need not be given: they are fairly common, and may be found in any page of a Middle Bengali book.



In Modern Standard Bengali, this construction is falling into disuse, but it is fully preserved in the East Bengal dialects. The employment of this অন -ana + যা jã passive is impersonal, and it is on the lines of (2). It would seem to have originated from an unconscious analysis of the verbal adjectives, passive, in -aniya(ka): the line of development was probably *karaṇiyaka* > *karaṇijja(y)a* > করণি জাএ \**karani jāē* > করণ জাএ *kārāṇā jāē*; so *paṭhanīyaka* > *paṭhanijja(y)a*, পড়নি জাএ, পড়ন (পড়ন) জাএ, \**paṭhani jāē*, *pāḍ(h)āṇā jāē* etc. The intermediate form in this process of analysis, করণি জাএ, পড়নি জাএ, is not preserved in Bengali, but it is represented, doubtless, by Old Baiswari forms like *barani jāya*, *kahani jāi* etc. in *Tulasidāsa*. We may note that an expression like না যায় कहने *nā jāyā kāhānē* would be quite natural in Middle Bengali, and the এ -ē in कहने *kāhānē* might be a reminiscence of the older form in ই -i. The analysis into a noun in অন + √যা -ana + √জা took place before the Old Bengali period: and once this analysis became accepted, the transposition of the noun and the verb, and the insertion of the negative particle না, between the noun and the verb, which is so frequent in negative constructions of this type in Middle Bengali, became easy: सहन ना যায় *sāhān nā jāy*, না যায় सहन *nā jāy sāhān* it cannot be borne; but curiously enough, না सहन যায় is not found, although सहन যায় না is commonly met with in modern speech; the reason being probably that না *nā* which qualifies the verb must not be separated from it by the noun.

In Middle Bengali we have a few cases where there is apparently a verbal noun in अ-ई: e.g., निवार ना যায় রে *nibārā nā jāyā rē* cannot be prevented (*Vaṅga-Sāhitya-Paricaya*, p. 981); so বোল না যায় *bōlā nā jāyā* cannot be described. There is no form in Modern Bengali corresponding to it: the absence of the -न(ग) -nā(-nā) in such cases is in all likelihood due to haplogy.

(4) আমি দেখা পড়ি *āmi dēkhā pāḍi* I am seen, I happen to be seen, lit. I fall seen. This construction, apparently an old one, is essentially idiomatic, and strictly speaking it should come under the consideration of the characteristic 'compound verbs' of Modern Indo-Aryan. The use of the √पड़ *pāḍ* is restricted to a few verbs only, and as Beames has fully noticed it, it indicates accident as well as finality more than anything else. দেখা *dēkhā*, etc. is best explained as a passive participial adjective. The modern Dravidian employment of a root *paḍ*, to form the passive, has been noted by Beames and others, but it would seem that it is a matter of coincidence. The old Dravidian speech did not possess a

passive form, but the employment of obviously the same root in the two groups of Indian speeches, Aryan and Dravidian, is interesting; and it is only one of numerous points of similarity which demonstrate the fundamental agreement between the speakers of the languages of the two groups in their habits of thought. The impersonal construction with  $\sqrt{\text{পড়}} \text{pad}$  (e.g. আমাকে দেখা পড়ে  $\text{āmākē dēkhā pādē}$ ) is unknown.

(5) আমাকে দেখা হয়  $\text{āmākē dēkhā hāy}$  *I am seen* (i.e., *they see me*); lit. *with regard to me, a seeing takes place* (or *there is a seeing*). Here we have apparently a verbal noun (we never say আমি দেখা হই  $\text{āmi dēkhā hāi}$  where আমি is the nominative). The action indicated by the verb is the important idea in this construction: compare for instance, মারা যায়  $\text{mārā jāy}$  or মারা পড়ে  $\text{mārā pādē}$ , *gets struck or killed, dies*, which states just a fact, without any emphasis on the actual act, but মারা হয়  $\text{mārā hāy}$ , lit. *the striking or killing takes place*; দেখা গেল  $\text{dēkhā gēlā}$  *came in sight*, but দেখা হইল  $\text{dēkhā hāilā}$  *a seeing took place*. This construction seems to be a modern one. (The root  $\sqrt{\text{হ}}$   $\text{hā}$  in Bengali, as used here, really represents two roots,  $\text{as}$  and  $\text{bhū}$  of Skt., which have merged into one.<sup>10</sup>)

(6) আমি দৃষ্ট হই  $\text{āmi dr̥ṣṭā hāi}$  *I am seen* is a learned form and has a modern look too, and it is found in high-flown speech only. It looks like a translation of the English passive, employing the Sanskrit passive participle to avoid any ambiguity that might result if the native passive participle in আ- $\text{-ā}$  were employed. It would not be remarkable, however, to find it in Middle Bengali, as Sanskrit passive participles have been introduced by the score into the language since its birth.

The root  $\sqrt{\text{আহ}}$   $\text{āch}$  is used with the past participle to form a sort

<sup>10</sup>  $\sqrt{\text{as}}$ — $\text{as-a-ti}$  >  $\text{ahaī}$  of Prakrit >  $\text{āhaj}$ ,  $\text{haj}$  of Hindī;  $\text{āhē}$  of Marathi, and of Sindhi;  $\text{haj}$  of Magahi; and হয়  $\text{hāy}$  (net হোঁ হুঁ  $\text{hōē}$ ,  $\text{huē}$  =  $\text{hōi}$  =  $\text{bhavati}$ ) of Bengali. Magahi has kept  $\text{ha}$  <  $\text{as}$  and  $\text{hō}$ ,  $\text{bha}$  <  $\text{bhū}$  separate: e.g. past tense  $\text{halaj}$  from  $\sqrt{\text{as}}$ , but  $\text{hōl}$ ,  $\text{bhāl}$  from  $\sqrt{\text{bhū}}$ . Modern Bengali phonology would support the view that  $\sqrt{\text{হ}}$   $\text{hā}$  is really  $\sqrt{\text{হহ}}$   $\text{āh}$ : e.g. করিবে  $\text{kāribē}$ , ধরিবে  $\text{dhāribē}$  etc. drop the  $\text{-i}$  in the modern colloquial and umlaut the  $\text{ā}$  to  $\text{ē}$ : করবে  $\text{kōrbē}$ , ধরবে  $\text{dhōrbē}$ ; but where the root ends in a  $\text{-h}$  there is no umlaut: রাহিবে  $\text{rāhibē}$  > রাবে  $\text{rābē}$ , not  $\text{rōbē}$ , from  $\sqrt{\text{হহ}}$   $\text{rāh}$ ; so সাহিবে  $\text{sāhibē}$  > সাইবে, সাবে  $\text{sāibē}$ ,  $\text{sābē}$ , বাহিবে  $\text{bāhibē}$  > বাবে  $\text{bābē}$ , লাইবে  $\text{lāibē}$  > লাবে  $\text{lābē}$ ; from লাহিবে  $\text{lāhibē}$ ; similarly, \*আহিবে  $\text{āhibē}$  > \*আইবে  $\text{āibē}$  > হবে  $\text{hābē}$ ; but quite early the form হাইবে  $\text{hāibē}$  came to be employed in literature for \*আহিবে  $\text{āhibē}$ , doubtless though the confusion with  $\sqrt{\text{হে}}$   $\text{hō}$  <  $\text{bhū}$ . Cf.  $\text{as}$  + \*আহি =  $\text{nā + āhibē}$  >  $\text{nāhibē}$ ,  $\text{n}$  + \*আহিবে =  $\text{nāhibē}$  >  $\text{nāhibē}$ . The  $\sqrt{\text{bhū}}$  >  $\text{hō}$  had forms হোঁ  $\text{hōē}$ , হুঁ  $\text{hūē}$ , হৌ  $\text{hōi}$ ,  $\text{hūi}$ , etc., which have merged into হয়  $\text{hāy}$ . The past base হইল  $\text{hāilā}$  represents  $\sqrt{\text{হহ}}$   $\text{āh}$ . Early Bengali had the other past base হৈল, হিল  $\text{bhāilā}$   $\text{bhāyilā}$  from  $\sqrt{\text{bhū}}$ .



of passive perfect, mostly in connection with nouns inanimate or nouns that are names of lower animals, which are subjects of the predicate, e.g. এ বই আমার পড়া আছে *ē bāi āmār pādā āchē* *this book has been read by me*, where আমার *āmār* governs পড়া *pādā* which predicates বই *bāi*, the subject of আছে *āchē*; মাছ ধরা আছে *māch dhārā āchē* *fish have been caught* (i.e., *fish that have been caught are*); এ কথা সকলের জানা আছে *ē kāthā sākālēr jānā āchē* *this is known to everybody*; এ বই তো পড়া ছিল *ē bāi tō pādā chilā* *this book indeed had been read before*, etc., etc.

Two other idiomatic forms of the passive may be noted. √চল *cāl go*, to express the idea of possibility or continuance, occurs with the verbal noun in আ -*ā*, which governs the personal object in the dative with কে -*kē*, and the inanimate object or object which is the name of a lower animal in the accusative. The construction is impersonal: e.g., খাওয়া চলে *khāōā cālē* *can be eaten*, দেখা চলল *dēkhā cōllā* *the seeing went on*. √খা *khā* eat in the sense of *suffer* takes the verbal noun মার *mār* a *beating*, and is conjugated actively, to denote *to be beaten*. This idiom occurs in other Indo-Aryan languages, as well as in Dravidian.

The impersonal and indefinite use of the passive is a noticeable feature in Modern Bengali. When one is not sure whether to use the honorific forms in speaking to an individual, recourse is taken to the passive impersonal to avoid any chance of giving offence by using the ordinary non-honorific: e.g., কি করা হয় *ki kārā hāy* *what do you do?* literally, *what is done (by you)?* instead of the honorific আপনি কি করেন *āpni ki kārēn* or the inferior তুমি কি কর *tumi ki kārā*. So কোথা থাকে হয় *kōthā thākā hāy* *where do you live?* etc. Cf. also the indefinite expressions ধরে নেওয়া যাক *dhōrē nēōā jāk* *let it be granted*; যদি বলা হয় or যার *jādi bālā hāy, jāy* *if it is said that*; এখান দিয়ে যাওয়া যার না *ēkhān diyē jāōā jāy nā* *one cannot go by this way*, where যাওয়া যার *jāōā jāy* is probably from \**jāijjāi*, passive with -*ijj-*; cf. এখান দিয়ে যার না *ekhān diyē jāy nā* *one does not, one should not go by this way*, where যার *jāy* = \**jāiāi*, passive in -*ia-*.

The passive construction (*karmanī prayōga*) which is a notable feature for the past tense of transitive verbs in Hindi, Gujarati and other New Indo-Aryan languages, was also characteristic of Old Bengali. The past tense is a participial adjective, which qualifies the object when the verb is transitive, and takes up the gender and number of the object, the subject being put in the instrumental; and it is an adjective qualifying the subject, taking up its gender and number, when the verb

is intransitive. Old and Middle Bengali show occasional relics of this Prakritic construction, but the active use with the pronominal affixes attached to the past participle was fully established in Middle Bengali. Thus, e.g., we have in the *Caryāpadas* instances like—

খুঁটি উপাড়ি মেলিলি কাছি (8. 2)

*khunṭi upāḍi mēlili kācchi*

*Taking off the peg, the rope was loosened ;*

তোহোর অন্তরে মোএ ঝলিলি হাড়েরি মালী (10. 6)

*tōhōra antarē mōē ghalili hāḍēri māli*

*For thy sake the necklet of bones has been thrown away by me ;*

গাণত লাগেলী ডালী (28. 3)

*gaanata lāgeli dālī*

*The branches touched the sky ;*

সেজি ছাইলী ; রাতি পোহাইলী (28. 4)

*sēji chāili . . . rāti pōhāili*

*The bed was made ; the night was passed ;*

ঘরিণী...লেনী (49. 2)

*ghariṇī lēli*

*A wife was taken ;*

ফিটিলি যবরাণী (50. 7)

*phiṭili ṣabarāli*

*Was broken the Śabara's nature or game ;*

etc., where the feminine affix ই, ঐ -ī is added to the past base in ইল -il- when the object (=subject with an intransitive verb) is feminine, showing the common early New Indo-Aryan affix -ī (<-ia <-ikā). In the *Śrī-Kṛṣṇa-Kirtana*, the passive construction for the transitive verb is absent, but the adjectival use of the participle for the intransitive past, in examples like চলিলি রাহী *calili Rāhi Rādhikā went*, is fairly common.

The Bengali future (in ইব -ib-), now active in form and use, was similarly originally passive and neuter, being derived from Old Indo-Aryan future passive participle in -tavya. আমি যাইব *ami jāibā* is really for যুই যাইবো *mui jāibō* of Early Middle Bengali=*I shall go* ; জাইবো=জাইব+হো *jāiba+hō*=*I will go* + ; the original construction was যুই যাইব *mui jāiba* =Skt. *mayā yātavyam* (neuter construction), without the affixed pronoun, যাইবো *jāibō* making it a finite verb. So আমি ভাত যাইব *ami bhāt khāibā* *I shall eat rice* is for Old Bengali যুই, মই ভাত যাইব *mui, māi bhāta khāiba* =*mayā bhaktaṁ khāditavyam* (passive construction). As in the past tense, the transitive verb future is in form and origin a



verbal adjective qualifying the object. Traces of this original passive usage are found in Old Bengali : e.g.—

*Caryā* 5—তুম্হে হোইব ।

tumhē hōiba (=yuṣmābhir bhavitavyam)

*You will be ;*

*Caryā* 7—কাঁহু কহি গই করিব নিবাস ।

Kānhu, kahī gai kariba nivāsa ? (=nivāsaḥ kartyavyaḥ)

*O Kānhu, where will thou go and dwell ?*

*Caryā* 10—তোএ সম করিবে (=করিব) ম (=মই, মো) দাঙ্গ ।

tōē-sama kariba ma sāṅga (=kartavyō mayā saṅgaḥ)

*With thee I shall have commerce ;*

*Caryā* 29—মই দিবি পিরিচ্চা ।

mai dibi piricchā (dibi=\*diabba+ia=\*ditavya+ikā,  
fem.=Skt. mayā dātavyā prcchā)

*By me an enquiry is to be given (=I shall institute a discussion).*

#### THE CAUSATIVE PASSIVE.

The Causative Passive, or Potential Passive—‘ a causative that has assumed a reflexive or passive meaning ’—has been fully discussed by Hærnle and Tessitori.<sup>11</sup> It occurs in Bengali also. In modern Gujarati this causative passive is the only common form in use, the original -i-passive has passed over to the active voice, and in the present indicative first person plural only.

Examples from Middle Bengali—

*Śrī-Kṛṣṇa-Kīrtana* : p. 89, সেহি এহা পথে মাহাদানী বোলাএ sēhi ēhā pāthē mähādānī bōlāē, *he is called the chief toll-collector in this highway ;*  
p. 186, বেহ না ছাড়এ বোল jēnha nā chādāē ghōlā *so that the butter-milk is not scattered.*

Modern Bengali—

বেশ মানায়, bēś mānāy *fits nicely, looks well ;* কথাটা ভাল শুনার না kāthā-ṭā bhālā śunāy nā *the story does not hear nice, is not to be regarded as welcome ;* কথাটা চারাইয়াছে, kāthā-ṭā cārāiyāchē *the news has been spread ;* সে ভাল মানুষ কহায় বটে, কিন্তু লোক সুবিহার নয় sē bhālā-mānuṣ kāhāy bāṭē, kintu lōk subidhār nāy *he is spoken of as an honest man, but he is not of*

<sup>11</sup> *Goudian Grammar*, § 484; *Grammar of Old Western Rajasthani*, § 140 (*Indian Antiquary*, 1914-16).

*the good sort ;* এতে কিছু দোষ খণ্ডায় না *ē-tē kintu dōṣ khāṇḍāy nā but the evil is not averted by this ;* যত পরখায় তত দোষ বা'র হয় *jātā pārkhāy tātā dōṣ bār hāy the more it is tested the larger the tale of faults that come out ;* হুল পরবার জন্ত কাণ বেঁধায় *dul pārbār jānyā kān bēdhāy the ear is pierced to put on earrings ;* এটা তত খারাপ দেখাবে না *ētā tātā khārāp dēkhābē nā this will not show so bad, etc., etc. : the sense in most instances, as above, is impersonal.*

*Cf. Oriya—Dhruva-caritra of Jagannātha-dāsa (Contai edition), p. 8 : sē bōlāi pātārānī she was called the chief queen ; p. 48 : dēbā-gaṇā-mādhya tu bōlāu sunāśira thou art called Sunāśira among the gods ; p. 26 : dwādāśā ākṣārā māntrā-rājā ē bōlāi of twelve syllables this is called the prince of charms.*







The Prehistoric Skull of Bayana.





## THE PREHISTORIC SKULL OF BAYANA.

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(1) In 1903 Mr. Wolff found an old skull when excavations for a bridge on the Bayana-Agra Railway were being made on one bank of the Gambhir River near Bayana in the Bharatpur State, Rajputana. It lay 35 feet below the level of the bed of the river. It was sent to the Bombay Natural History Society, and the late Lt.-Col. K. R. Kirtikar of that Society forwarded it to the Anthropological Institute of Bombay. Dr. Modi, the Honorary Secretary of that Institute, sent it to Dr. Arthur Keith, M.D., F.R.S., Conservator of Museum, Royal College of Surgeons of England. The latter has given his expert opinion, comparing it with three other skulls and adding useful diagrams to illustrate it. I am obliged to Dr. Modi for allowing me to make use of a part of this valuable research.

In the Bayana skull the nasal bones are preserved. Its sagittal suture is almost closed and the coronal suture is closing. "A peculiar anomaly," says Dr. Keith, "is present; the mastoid region of the temporal bone has fused with the neighbouring part of the parietal on the left side. Its bones are *stained a light brown*; are dense and hard; the crevices and recesses are filled with a fine sandy loam. It is a cranium of small size. Its maximum length is 178 mm. and width 127 mm. The height of the vault above the ear passages is 108 mm. It is therefore narrow in comparison to its length and its width index is 71. It is also narrow in comparison to its height."

Thus it is shown by Dr. Keith to be the cranium of a man who had a small head which was narrow in comparison to its length and height. He compared it with about 500 skulls of people of various parts of the Indian Empire, now at the Royal College of Physicians, collected by Sir Havelock Charles and others. He found



it allied to that of a typical male Veddah. He also found that the Bayana skull belongs to the racial type to which Risley applied the term Aryo-Dravidian, and notes that the inter orbital width between the internal angular processes is 22 mm., between the inner border of the right and left lachrymal grooves is only 16 mm.

He points out that the *nasal bones are compressed and prominent* very different from the *short flat depressed nasal bones of typical Veddah and Dravidian skulls*. It is also recorded that in the Bayana skull the zygomatic arches and cheek bones projected well beyond the width of the skull. He finally adds that of the close resemblance of skulls the value lies in the fact that they may yet serve as *evidence of the persistency of type*.

(2) On these skulls Mr. E. Vredenburg, Superintendent, Geological Survey, favours me with the following interesting remarks at my request:—"In the absence of any precise information regarding the constitution of the alluvium surrounding the Bayana skull and the details of the superincumbent strata, we have but one fact to guide us, the depth at which it occurred, alleged to be 35 feet. The rivers of the region are, at the present day, not depositing, but eroding agents. The impression, conveyed by the record of a specimen from so great a depth, first is, therefore, that it must be of considerable antiquity. It should be kept in mind that these rivers are liable to sudden floods which might disturb and redistribute the alluvium without removing it. I doubt whether the alluvium would be disturbed by these floods to a depth of as much as 35 feet, but I have no information on the subject and I am not aware of the publication of any precise observations. Moreover the topographical circumstances of the actual locality would have to be taken into account.

"Failing direct information, we have to fall back on the—characters of the actual specimen. As noticed by Mr. Keith, its colour implies a lengthy sojourn in the alluvium. The skull was fractured across when it reached me, and I notice that the colour extends right through the substance of the bone. I know nothing of the condition of the skull, regarding encrusting material, when it was found. The fossil remains of animals which have been found in India in formations of undoubtedly pleistocene age, are generally encrusted with sand grains adhering so firmly that it would be difficult, in cleaning them, to obtain the perfectly smooth and beautifully preserved surface of the Bayana

skull. Still, we must beware of attaching too much importance to this difference. If the Bayana skull was found in a fine-grained silt of the nature of "loess" so abundantly developed in the Bayana region, its condition, whatever its antiquity, would be very different from that of the bones found in the coarse-grained pleistocene formations of the Narabada and Godavari. These bones are generally more or less mineralised, which is not the case with the Bayana skull, but, again, I would not place too much reliance on this difference. Human remains have not been found in these formations, but they have yielded human relics in the shape of a palæolithic implement discovered in the Narbada formation. The characters of this implement as also the general character of the fauna, indicate a rather early stage of the pleistocene. All the human remains of that period found in Europe belong to the very peculiar extinct type known as the Neanderthal race, while, according to Mr. Keith, the Bayana skull exhibits no particularly abnormal features when compared with modern races. In our total ignorance concerning the physical characters of the early inhabitants of India, this does not definitely establish a difference of age.

Taking everything into consideration, we may say that the Bayana skull is certainly not recent; but, whether it might be two thousand years old or twenty thousand, we have, at present no means of determining. Our knowledge of Indian post tertiary geology is scanty. It would be of the utmost importance, in the present instance, to *entrust to a competent geologist*, a thorough investigation of the post tertiary geology of the *Bayana neighbourhood*."

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(3) I wish to add that Veddahas are natives of Ceylon. "Vedans of Madras and Mysore are supposed to be the remnants of the earliest inhabitants of the peninsula (of India) and identical with the Deddas of Ceylon." (Thurston). They are not found in tracts north of Mysore. It will thus be seen that the Veddahas are not the people whose remains are likely to be found in the north of the Vindya mountains.

Dr. Arthur Keith's measurements of the Bayana skull have been very accurately taken and most conveniently illustrated. He is right in assigning it to the Aryo-Dravidians. Local environments however lead me to believe that this Bayana skull belonged to a Bhar, an aboriginal tribe inhabiting the Bharatpur State. The cephalic length of the present somewhat civilized and mixed up representatives of the race



shows that out of 100 living specimens measured by Sir Herbert Risley, 17 range from 175 to 180, while the specimen before us is 178. Making allowance for the skin and hair covering the scalp in living subjects, we shall not be wide of the mark if we say that these are probably the people who were allied to the man whose skull we have been examining. Out of the measurements of the breadth of the skull of the 100 Bhars, that of 7 range from 120 to 131. That is a small proportion, but it is accounted for by the facts that they had great struggles with Aryan Guptas and the Mongals or Moslems of the west,—medium and broad-headed races. Intermixture must have taken place among them in several cases, and general evolution due to civilization must have added to some development of their crania. As a proof of what I thus guess, I lay stress on the fact that two of the bones of this skull have got fused on the left side. Fused bones are found rarely, but they show a disproportionate evolution of the brain which could not keep pace with the growth of the bones of the skull, and forced nature to overlap. The mastoid region of the temporal bone has therefore fused with the parietal bone. That marks a very primitive or early stage. The Bhars are still found in the locality of Bayana, and a little to the north. There are about 91,357 of them in Azamgadh, 73,944 in Gorakhpur, 59,986 in Ghazipur, 58,860 in Balia, 42,631 in Benares, 26,869 in Faizabad, &c. As Bayana is situated in the Bharatpur State, its very name shows signs of its origin from the name of the tribe Bhar. There are many very old Indian temples in and about the town, which have been turned into mosques by the Moslem invaders. One of these temples bearing date A. D. 1043 mentions Jādon Raja (the Jādhavs of the present day). There is a red sand-stone pillar bearing an inscription of Vishnuvardhana, a tributary of Samudragupta dated A. D. 372. Jādon King, Bijapāl's descendants rule Karauli this day. He was killed by a nephew of Mahmud Ghazni. Bayana is mentioned in *Ain-i-Akbari* as having in former times been the capital of the province of which even Agra was but a dependent village.<sup>1</sup>

Dr. Oppert thinks that they are the Bharatas, a mountain tribe mentioned in connection with the Shabaras and with the Berberas or Barbarians. One Surah, the chief of Surauli, wished to marry

<sup>1</sup> Fleet, *Gupta Inscription*, p. 255.

a high caste Rajput girl and was murdered by her relations. He is still remembered as a ghost.

Sir C. Elliott tells us that in prehistoric days, Oudh was an uninhabited forest country, after the Surajbansis were literally banished, and was ruled over by aborigines called Bhars. This great revolution seems to be satisfactorily explained by the conjecture that the Bhars were the aborigines whom the Aryans had driven to the hills and who swarming down from thence not long after the beginning of the Christian era, overwhelmed the Aryan civilization even in Ayodhyā itself, and drove the Surajbansis under Kanaksen to emigrate into distant Gujerat. They spread themselves over all the plains between the Himalayas and that spur of the Vindhya range, which passes through the south of Mirzapur. There, they are found even now. They are dark-complexioned, ill-favoured, and of *mean stature* with nomadic and predatory habits. In fact (says a Settlement report) throughout Oudh, and the eastern part of the N. W. Provinces, every town the name of which does not end in *pur*, *abād*, or *man* is assigned to the Bhars. The universal tradition of southern Oudh proves, that these princes conquered by Nasir-ud-din Muhammad, King of Delhi, in 1246 A.D. were Bhars, and that the whole of the south of the province as far as Ghagra was included in their dominions. They are so very ancient a tribe, that they are supposed to be the Bhayas of the Mahābharat subdued by Bhimsen in his eastern expedition.

Mr. William Crooke says that the most probable supposition is, that the Bhars were a Dravidian race. This is borne out by their appearance and physique which closely resemble that of the undoubted non-Aryan aborigines of the Vindhyan Kaimur plateau. *Married men among them are buried, or their corpses thrown into running water.*

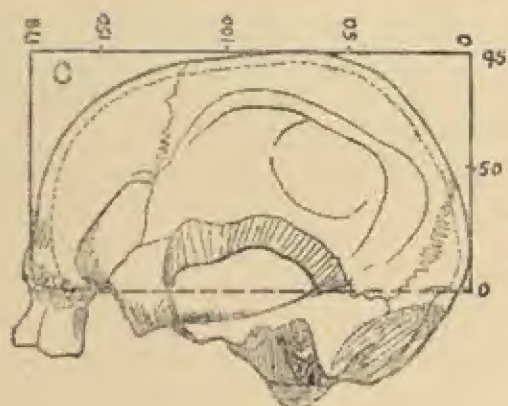
It has been stated that prehistoric people like the Veddhas originally lived all over India, and have been driven down to the south. If so, Dr. Keith has really done great service to the science of Anthropometry by identifying the old skull found at Bayana with a member of the prehistoric natives of India, *like* the Veddahas—locally known as Bhars, deposited when they were just coming in contact with the earliest immigrant Aryans.



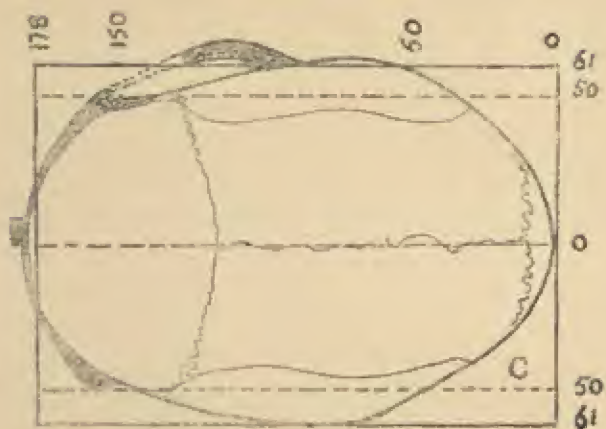
DR. KEITH'S TABLE OF CRANIAL MEASUREMENTS OF  
THE BAYANA SKULL.

Max. Length	..	..	..	178	mm.
Max. Width	..	..	..	127	mm.
Cephalic Index	..	..	..	71.3	
Auricular Height	..	..	..	108	mm.
Basibregmatic „	..	..	..	131	..
Min. Front Width	..	..	..	90	..
Supraorbital Width	..	..	..	101	..
Max. Width at Coron Suture	..	..	..	107	..
Bi-Asterionic Width..	..	..	..	95	..
Bi-Mastoid Width (max.)	..	..	..	120	..
Bixygomatic Width ..	..	..	..	136	..

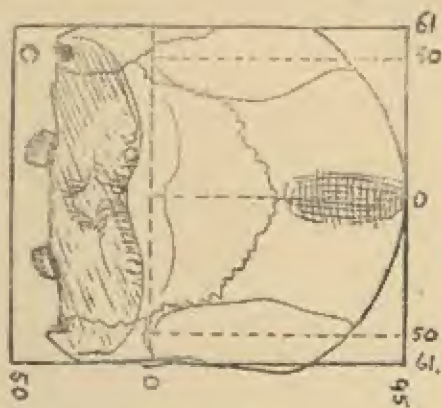
DR. KEITH'S DIAGRAM OF THE BAYANA SKULL.



Profile view



Vertex view.



Occipital view.





# STORY OF THE WORLD

BY J. H. COOPER

THE WORLD OF THE FUTURE

THE WORLD OF THE PRESENT

THE WORLD OF THE PAST

THE WORLD OF THE FUTURE

THE WORLD OF THE PRESENT

THE WORLD OF THE PAST

THE WORLD OF THE FUTURE

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THE WORLD OF THE PAST

THE WORLD OF THE FUTURE

THE WORLD OF THE PRESENT



## ADDENDA ET CORRIGENDA

To the Paper on "The Ablative Termination in Gujarātī."

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Page.	Line.	Incorrect.	Correct.
649	last	उपरि	उपरि
650	4	after यत् add—	,on the other,
654	11 from the bottom	यई )	यई (
657	before the last para	add :—	

[Another little indication is furnished, I believe, by *Si. He.* VIII. iv. 416 wherein कङ्कनिष्ठ is given as an *ādeśa* of कुतः. I conjecture that this is made up of क (a representative of किय्) + कानिष्ठ.]

658	note 6	add :—	also (10)
660	note *	after "Grammar" fill up the blank thus :	
		बाह वि जोडवि जाहि तुळं	हउ तेवर को दोसु ।
		वि अद द्विज जर नौसरर	जायउं मुझ मरोसु ।

And for "Here" read— ' द्विज, here '

## THE ABLATIVE TERMINATION IN GUJARĀTĪ.

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I. Modern Gujarātī has **घौ** and **यकौ** as terminations of the ablative case. Of these two **यकौ** is generally confined to poetry and, in prose, to a few stray localities or classes of people. **घौ** is the generally used termination. I propose to trace the history of these two terminations, i.e., their linguistic evolution.

II. It will facilitate our object if we place before our mind clearly the two distinct conditions in which **घौ** and **यकौ** appear in the language:

- (a) as an indeclinable suffix, as in **ऊँ सुंवाइघौ आखो**; or **ए ह्यापरेघौ पद्यो**; or **पगघौ माया सूधौ भाळ चढो**; and the like, and **उदर यकौ कंद बाल जे'वुं, जे'वुं पेत ममज्ञानथौ**

(*Kusuma-mālā*, p. 91)

**गिरिटोंच यकौ ऊँतरो सचलौ**

(*Ibid*, p. 34)

and (b) as an adjectival affix, liable to changes of gender and number, i.e., as a **विकारौ विशेषण**; e.g.:

- (1) **आर रत्न लहिये तिहां स्यकां**

(*Sudāmākhyān*, by Gangādās, probably V.S.<sup>1</sup> 1716)

- (2) **उत्पति सचलौ एम्यकौ वलौ प्रले यई एमां भले**

(*Bhramara Gītā* by Brahadeva)

- (3) **जा आहां यकउ**

(*Pancākhyāna*, 641)

- (4) **ऊपरि यिका जे हाथौ घोडा** (*Kānhaḍa-De prabandha*, I. 94.)

<sup>1</sup> The following abbreviations have been used in this paper: Ap(abhrahāṣa); *Notes on the Grammar of Old Western Rājasthānī with special reference to Apabhraṇśa and to Gujarātī and Mōreārī*, by Dr. Tassitori in the *Indian Antiquary*, vol. xliii, Feb. 1914, ff; Pr(akṛit); S(ans)k(ri)t; O(l)d W(estern) R(ājasthānī); Guj(arātī); M(arāṭhī); V(ikrama S(aṁvat)).



Note that in old literature **स्यकुं** is also found for **यकुं**; **यकुड** is the precursor of **यको**.\*

This distinction between the indeclinable **थो** and **यको** on the one hand, and the adjectival **थो**, **थी**, **थु** and **यको**, **यकी** **यकुं** must be borne in mind prominently because on that depends the discovery of the two lines of evolution which the originals of these have passed through.

III. Another feature, the significance of which will be perceived later on in the formation of the ablative, must be noticed specially. It is the fact that in a number of cases the termination **थो** is preceded by some indication of location, either latent or manifest in the shape of a change in the ending vowel of the base, thus—

- (1) **घोडेथो पथो** corresponds to Skt. **अश्वात्पतितः**, but while **थो** takes the place of the ablative termination the base **घोडो** undergoes the change into **घोडे** which signifies location, **घोडो + ए** (=locative termination) + **थो**; literally meaning, "from on the horse."
- (2) **अमदावादथो सुंवाडे आथो**. Here the locative termination after **अमदावाद** is not manifest; it is latent, all the same, for it will be clear that **अमदावादथो** means **अमदावाद + मां + थो**, if we compare the formation of the ablative in the case of a noun ending in **ओ** or **उं**, e.g., **आ रक्तेथो आथो**, or **वडोदरेथो आथो** (**रक्तो** and **वडोदरं** being the base words). The fact is that in forms like **अमदावादथो** (where the base word ends in **अ**) the locative suffix **इ** which used to be appended in older times, i.e., in the Gurjara Apabhramśa period (e.g., **रावण तगइ कपाळ** = (Modern Gujarātī) **રાવણ તમે કપાળ**), changes into simple **अ**.
- (3) **हाथथो गथो**. Here the sense is not *pure* **अपादान** and yet, being partly such, the position of **हाथ** before **थो** is as if it was **हाथ + locative + थो**, the locative **ए** or rather **इ** having disappeared in favour of a final **अ**.
- (4) **अहिथो, ज्हांथो, त्हांथो, क्हांथो**. Here the words **अहिं**, **जहां**, **तहां**, **कहां** are all forms expressing location, forms which could be traced back to forms of the locative case :

\* (See note at the end of the paper.)

ज्यां-ज्यां-जिहां (this last form is very common in the Gurjara Apabhramśa<sup>1</sup> stage as a locative form of जे).

- (5) घेरघौ आयो. Here घेर, which is the locative of घर, clearly proves the pre-fixture of location before घौ.
- (6) मायेघौ काढौ नांखु. Here there is a clear locative माये before the घौ; the only distinction being that माये conveys a sense of अधिकरण in a modified form, a metaphorical अधिकरण being implied.

I admit that there are certain kinds of instances where the घौ is attached without any locative expression before it, manifest or latent. Such are—

- (7) पगघौ माथा सूघौ भाल छटो  
 (8) नारा घरघौ तहमारें घर एक माइल छेदुं के  
 (9) घरघौ दूर ते दूर  
 (10) आ लौबडाघौ पेला आंवा सूघौ हमारौ हद के.

It would hardly be correct to import in these instances any idea of location before the घौ, even by a stretched interpretation. This class of cases, however, belongs to a stage of grammatical evolution which was subsequent to the one wherein the घौ always had a locative index before it, manifest or latent, and consequently these instances need not be regarded as exceptions to the general rule requiring a locative pre-fixture to घौ, but only as a different class by itself wherein घौ ceased to carry with it the reminiscence of its derivation, and assumed a *purely* अपादान aspect. This remark will be clearer when I come to discuss the derivation of घौ which I accept.<sup>2</sup>

<sup>1</sup> For instances, see *infra*, Section IX, p. 656.

<sup>2</sup> There are other applications of घौ which are not pertinent to our inquiry. These are:

- (a) comparison—1. एघौ पण सरस; जेनाघौ पण सरस,  
 2. बलघौ अधिको वेदना सही (Bhāṭa, *Kūḍambari*, p. 117, l. 12, K. H. Dhruva's edition).  
 3. मायघौ बकरी मरीब; (also मादनाघौ ... );

(b) agency—नाराघौ लखातु नघौ;

(c) instrumentality—पगघौ चिब चौतरें के;

पगघौ देख मारी;

ओरघौ बांचो.



A comparison of the following two instances will illucidate my point:—

(1) જારાં ચિતરઘો જેનું ચિતર ચાર રાણવા જે

(2) જારે ચિતરઘો તું બાથો .

In (1) the change of *ડ* to *ઘ* in જારાં shows the absence of a locative suffix, even latent, in its વિશેષ્ય, ચિતરઘો; whereas in (2) the *ર* of જારે, distinctly a locative indication, reflects the latent locative in the વિશેષ્ય, viz., ચિતર of ચિતરઘો.

IV. We can now enter upon a search for the true derivation of ઘો-ઘકો (indecl.), as well as of ઘો-ઘો ધું and ઘકો-ઘકો-ઘકું (adjectival). Several derivations have been suggested by several scholars. I think the test to be applied in selecting as true or otherwise one or more of these must be :

(a) Whether the particular derivation fits in with the idea of location preceding the ઘો termination; in other words, whether the derivation supplies a psychological link between the locative sense and the sense of the termination;

and (b) Whether the derivation accounts for the apparent phonetic anomaly presented by the presence of *સ્* in સ્યકો, etc., found in the earlier stages of the language. Under ordinary conditions the *સ્* of સ્થા would be elided in Prakrit, and hence the presence of *સ્* in સ્યકો, etc., appears rather anomalous. Could it have been the result of semi-learned scribes desiring to give the word a learned appearance?

Let us then see what are the derivations hitherto suggested. They are these, so far as I have seen—

(a) તસ્ (Skt.)—as in મુખતઃ.

(b) તર્હિ—locative singular of તત્ in Prakrit and Apabhramśa.

(c) હતત્—present part. < હૃતત્ < હોન્તત્ (Ap.) < भवन्तः (Skt.).

(d) સ્થા=to stand (for ઘો; ઘો-ઘો-ધું).

(e) ઘકઙ Pr. < સ્યન્વતિ Skt. (?).

V. (a) તસ્. This derivation has several drawbacks :

(1) તઃ is an indeclinable, and consequently it cannot be the parent of the adjectival ઘો-ઘો-ધું, with the inflections of gender. Śāstrī Vrajalāl Kālidās, in his *Utsarga-Mālā* (p. 118, edition of 1870), overlooks this essential difficulty and tries to suggest the derivation from તસ્ thus—

Skt. दुग्धतो दग्धो बालो दधि पुनः फल्वद्य पिबति

Prāk. દુઢતો દઢો બાલો દહિ પુન ફલ્લિવ્ય પિયટ

Guj. દુધથો દાધો બાળ દહિ પલ્લ પુકી પિયેછે.

(I leave as irrelevant the bad Sanskrit in the sentence above, concocted by the Śāstri himself). In his anxiety to show an exact reflection of forms he has given થો (G.) for તો (તઃ) (Skt.) forgetting that થો is adjectival and masculine, whereas તો is simply the *sandhi*-made accident from તઃ an indeclinable.

(2) તઃ would leave the ક્ષ in થકો unaccounted for.

(3) Most important of all, there are the following two objections :—

(i) *phonetic*—in that the સ્ in the old forms સ્થકો, etc., remains unexplained if તસ્ is accepted as the origin ;

and (ii) *psychological*—in that the locative idea preceding થો in the ablative formation (e.g., ઘોડેથો પથો and the like) is incapable of fitting in with તસ્.

The *Mugdhāvabodha-Auktika* gives તડ as one of the ablative suffixes (p. 3, col. 2, H. H. Dhruva's edition જેહતડ, હૂંતડ, થડ, થકડ). It also gives તડ as a word corresponding to તતઃ (તડ કિમિત્, તતઃ કિમ્ ; p. 17, col. 1). But this should not mislead us ; for તતઃ cannot take the place of તસ્, the former being a complete ablative-like form of તત્, while the latter is a mere suffix having an ablative sense ; though it is possible to explain ગામથો as coming from ગામતતઃ > ગામતડ and so forth by a natural transition of thought,—the idea of ગામતતઃ ("village thence") sliding gradually into ગામતડ (simply meaning "from"), "from the village," just as, in the case of the English genitive suffix (-'s), *John his* passing into *John's*.

VI. (b) તહિં—This derivation is suggested by Dr. Sir R. G. Bhandarkar (*Wilson Philological Lectures*, p. 254). The difficulties in the way of accepting this view are these :

(1) The sense of તહિં, viz., that of location, cannot very well fit in with the idea of અપાદાન which is the essence of the ablative case.

(2) તહિં is an indeclinable, and it cannot account for the adjectival suffixes, થો, થૌ, થું.

(3) Nor can it account for the presence of the સ્ in સ્થકો, etc.



and (4) it will not harmonize with the idea of location contained in the form preceding the suffix *घो*, as in *घोडेघो पघो* and the like.

Dr. Bhandarkar himself derives the Marāṭhī ablative suffix *ऊन*—*ऊन* from *होऊन* (having been), and this should have really given him a clue to the true derivation of the Gujarātī termination, *घो*, as we shall presently see.

VII. (c) *हतउ*—Dr. Tessitori (*Notes*, § 72, 2, 3) traces the ablative suffixes, *तउ* and *घउ* (O.W.R.) from *हतउ* < *हूतउ* < *होनाउ* < *भवन्तकः*. Now, this may be accepted as far as it goes. But I cannot go with Dr. Tessitori in his rejection of the derivation of *घउ* (adjectival) from the past participle of *घावउं* (=to be, or become), or that of *घो* (indeclinable from *घई* (by contraction), the conjunctive participle of *घावउं*. In fact he has, to my mind, discarded the right derivation in favour of one which is second best, or perhaps only a basis for analogy; I mean his derivation of *घो* (indeclinable) from \**हतिइ* < *हतइ*, locative absolute of the present part. *हतउ*, and of *घकौ* (indeclinable) from \**घकिइ*, locative absolute from \**घकिउ* (*घकउ*). (Vide his *Notes*, § 72, 6 and 15). Besides, his view (§ 72, 6, para 2) that *घई* by its very participial form may easily take the significance of ablative without being identical with the ablative post-position *घो*, can hardly be accepted as sound simply because he finds instances where in Old Braja *होय* is used as a participle in a similar situation: *आवइ पवन मदमसरि होय*, the wind comes *after having been in* (=from) the lotus-lake. One can very well argue that such forms indicate an earlier stage which preceded the crystallization of the participle (*घई*) into the suffix (*घो*). In fact in the instance *उत्तराधादि नक्षत्रि घई* (*Rṣabhadēvadhavala Sambandha*, 51) cited by Dr. Tessitori, the *घई* is a post-position of an analytical stage, while the *घो* in Gujarātī *गामघो*, etc., is a termination of synthetical evolution. I shall deal with this aspect presently.

VIII. (d) *स्य*, (e) *स्यक्*, *यक्*.—It will be convenient to take these two conjointly in one section, though to be discussed, of course, separately.

I have just above referred to Dr. Tessitori's mention of the derivation of *घउ* and *घो* from the past participle and the conjunctive participle of *घावउं*. I prefer to go further back to the Skt. *स्य*. Dr. Tessitori (*Notes*, § 72, 4 and 5) derives *घकउ* (adjectival) and *घकौ* (adverb-

ial) from यक्क < स्यक्कति Skt. (Pischel, 488); and I believe he is correct, except in the coining of the Sanskrit root, for there is no such root in Sanskrit, whereas Hemacandra (VIII, 4. 16) gives यक्क as a ready-made *ādeśa* of स्या, which may have come from some Dēśya dialect.

I am inclined to accept Dr. Tessitori's view so far, but shall have occasion to differ slightly from him in applying the test (a) noted at the outset (Section IV, above), and in the important point regarding the exact predecessor of यो and यकौ. I may at once state my conclusion categorically thus:—

1. यो and यकौ (indeclinables) are to be traced to the कान्ते forms, conjunctive participles as Dr. Tessitori calls them, of यवु, यावु (Old G. and Modern Kāthiāvādī G.). स्या (Skt.) and यक्क (Pr.) respectively.

2. यो, यौ, यु; यको, यकौ, यकुं (all adjectival forms) are to be traced respectively to श्यित (Skt.) and यक्किय (Pr.). यक्कियउ (Ap.) past part. of यक्क.

I shall briefly give reasons:

To begin with, the test (a) is fully satisfied in accepting these conclusions: the idea of location, in instances like घोडेथो पयो, वडोदरेथो आथो, कहांथो आथो, तिहां स्यकां and the like, harmonises well in the thought-linking of the sentence; thus—वडोदरेथो = having been (યદે) in Baroda; and so forth.

To apply the test of the comparative method, let us see the Marāṭhī usage; तो गांवाहून आला; here हून (the ablative suffix) is a contraction of होऊन (=having been), meaning literally—"he having been (in) to the village." Dr. Bhaudarkar (*Lectures*, pp. 255-6) gives this same derivation but gives the sense differently—"the village having been, he came." I submit this is obviously not as fitting as "he having been to the village." The absence of a clear locative indication in गांव+होऊन would not justify taking गांव in the nominative; in Gujarātī, for instance, અમદાવાદથી and such instances keep the locative suffix or the sense latent; similar may be the case with Marāṭhī, or the આ in गांवा may represent an old locative index. Marāṭhī तेथून, = तेथे (=there)+हून < ऊन, clearly points to the locative particle attached to ते.

The Hindī termination, से, for the ablative may be traced to a



possible क्कान्त form of अस् (=to be) + ऊन (Pr.)-ऊन. [Of. Marāṭhī असून (=being, having been); rural Marāṭhī has ablative expressions like तिकडेसून which distinctly indicate the locative तिकडे + असून (क्कान्त of असणे = to be). I would not trace the suffix सून to पासून (=from; पास + सून-ऊन) by contraction. Marāṭhī घरांतून (=घर + आंत (inside) + ऊन) may be compared with Gujarātī घरमांची, Marāṭhī व्यांतून with Gujarātī त्हेमांची, and Marāṭhī व्याहून अधिक to Gujarātī तेथी अधिक.] This सौ should not be confounded with the instrumental सौ-से, traceable to Skt. समं.

थो, थड can be traced back to स्थितक, through थिअड (Apabhr.); and थको, थकड to थक्किअड (Apabhr.). Their adjectival nature is not incompatible with their linking up with the idea of location, which the sense of "to stand" perforce requires. The double क्क accounts for the presence of क in the Gujarātī, थको, etc., for if we traced the word from स्थितक the simple क would either disappear or be turned to ग.

IX. To compare the sense of location implied in the Gujarātī expressions कापरेथो, वडोदरेथो, क्कहांथो, etc., we may go back to the Apabhraṃśa forms given by Hemacandra.

In his *Sūtra*, VIII. iv. 355, he says :

सर्वादिछंसेहां ।

Gloss:—अपभ्रंशे सर्वादिस्कारान्तात्परस्य छं सेहां इत्यादिशो भवति ॥

Instances:—जहां होन्तु आगदो । तहां होन्तु आगदो । कहां होन्तु आगदो ॥

In the instances here given, I should regard the forms जहां, तहां, कहां as forms of the locative gender, or adverbs of location, and होन्तु as the ablative suffix, derivable from the present participle of हो (Pr.), —भू (Skt.). But strangely enough, Hemacandra regards the हं as the ablative suffix and होन्तु a mere incidental word. I submit he is in error here. I know, in *Kumāra-pāla-carita*, VIII, 26, he gives जहां होतु and तहां होतु, and renders the former by यस्माद् भवन् in the commentary. But this poem was designedly composed to illustrate his *sūtras*, and consequently these quotations cannot have the value of independent evidence from literature. In the instances under VIII. iv. 355, it is noteworthy that no instance is given of हं without होन्तु. The natural inference is that होन्तु is the essence of the अपादान sense,

whereas *જાં* is something else in significance, and I contend it must have had a locative sense, at any rate in expressions of this kind. The locative forms, *જહાં*, *તહાં*, *કહાં*, may have lost their independent existence or recognition in those days. My inference gains further support from the fact that in *sūtras*, VIII. iv. 372, 373, 379 and 380, the instances of ablative forms invariably have *હોન્ત* as a constituent :

તત્ હોન્ત અગદો

તુઝ્ઝા " "

તુઝ્ઝ " "

તુઝ્ઝ " "

મઝ " "

મઝ " "

અઝ્ઝ " "

True, the forms preceding *હોન્ત* are not in the locative; but neither are they in any apparent ablative form; nay, they are all forms of the genitive case<sup>4</sup>—*તત્*, *તુઝ્ઝ*, etc.—a fact which would go to show more strongly that the *અપાદાન* significance is vested in *હોન્ત*.

[*Mārkaṇḍeya* seems to have missed this significance when he gives *તુહ*, *તુઝ્ઝ*, *તુઝ્ઝ*, *તુઝ્ઝ*, *અઝ્ઝ* as instances of ablative (without the essential *હોન્ત*). Vide *Prākṛta-sarvasva*, XVII. 40, gloss.]

The view I take regarding the forms *જહાં*, *તહાં*, *કહાં*, viz., that they must have been locative forms (either as case forms or as *anyayas*) gains support from the fact that during the post-Apabhraṃśa period we find *જિહાં*, *તિહાં*, *કિહાં* in undoubted locative sense. Thus we find :

(1) *જિહાં—યત્ર, યસ્મિન્ સ્થાને વા—Mugdāśābodha-Auktika* (V.S. 1450), p. 16, col. 1, last para, 11. 2, 3.

<sup>4</sup> This may, with advantage, be compared with the Gujarātī idiom, where, in the case of the first and second personal pronouns, the ablative suffix *થી* is preceded by the genitive form :

(a) *મારાથી રામચન્દ્ર જે હાથ દુર લેશે* ;

(b) *મારાથી જીવવાનું નથી* ;

(c) *મારો કનેથી (પામેથી) ચાર રૂપિયા લીધા* .

Here, (a) is an instance of *અપાદાન*, but needing the genitive as a prop, wherein some such word as *સ્થાન* or the like is understood; (b) is an instance where *થી* expresses instrumentality or agency; (c) is an instance where *કને*, *પામે* or the like must be inter-placed to express the idea; (cf. Skt. *મમ પાશાત્*). *હાંથી*, *તુંથી*, *અમેથી* (*અમ્મથી*), *તમેથી* (*તમ્મથી*)—not *હમેથી*, *તહમેથી*—are forms, more or less obsolete now.



- (2) जिहां-तिहां, freely interspersed in the same book, p. 5, col. 2, ll. 2, 3; p. 4, col. 2, l. 3, under *Kṛdantas*, etc., etc.
- (3) *Kānhaḍa-Dē prabandha* (V.S. 1512) has किहां (=कहां, "where", interrogative) at l. 105; जिहां (=ज्हां, "where", relative) at l. 15 (twice), 16; III. 246; तिहां (=त्हां, "there") at III. 94.
- (4) *Hari-Līlā* (V.S. 1541) has किहां ताद्वार खामो प्रह्लाद.
- (5) *Bhālāṇa's Kādambārī* (V.S. sixteenth cent.) has जिहां, तिहां at several places; e.g., p. 128, l. 5 (पाणिग्रहण जिहां सखी सखीमांहां करतं कांइ व्यापार); also l. 13 (जिहां कशि कशंकमलतां लोचन); p. 129, l. 22 (तिहां कन्यकासहस्रमांहां बीढी दौढी ते ततकालि).

Instances could be multiplied without end. I am sure that these forms जिहां, तिहां, किहां, were the successors of the जहां, तहां, कहां cited in Hemacandra, VIII. iv. 355, which he erroneously regarded as ablative cases.

Dr. Tessitori regards these forms in हां as primarily ablatives, which, having lost their original ablative meaning, passed into the locative sense, and, he thinks, this misled scholars into considering them as real locatives. (See his *Notes*, § 61.) Nevertheless he admits that in the instances in Hemacandra, VIII. iv. 355, the हां, though cited as ablative, may as well admit of the locative meaning. On the whole, however, he is inclined towards regarding these forms as ablative, and traces the O.W.R. आं back to स्नात् (Skt.), through स्ना (Pr.), हां (Ap.); though he admits that आं is very rare in O.W.R., and that the ablative आं of Māravādī and Jaipurī must be traced to अहुं, ablative plural termination in Apabhraṃśa.<sup>5</sup> Dr. Tessitori<sup>6</sup> clearly recognises that "the employment of the present participle *hontaū* to form the ablative was frequent enough in Apabhraṃśa," and he cites the very instances given in Hemacandra, VIII. 4. 355. It is difficult to understand how, at the same time, in § 61 he takes हां as the ablative symbol, for हां + होन्तउ, double ablative, would be an absurdity. I am therefore in favour of regarding होन्तउ as the ablative symbol appended after the locative symbol हां to represent the complex idea conveyed in such an express-

<sup>5</sup> The Sindhi ablative termination आं must be referred to this same source, अहुं.

<sup>6</sup> *Notes*, § 72, (2).

ion as "being inside," i.e., "from inside"; तहाँ होन्तउ = "being inside that place," i.e., "from that place." Mr. Keśavalāl H. Dhruva, in his "Notes to Bhālāṇa's *Kādambarī*, *Pūrvabhāga*," p. 206, notices the form तहाँ and regards it as locative, but stops short there and is silent as regards होन्तउ and its significance. Rāo Bahādur Kamalāsankar P. Trivedī, in his "*Gujarātī Brihad Vyākaraṇa*," pp. 132-134, discusses the ablative suffixes, and incidentally regards होन्तउ as the ablative postposition in Apabhraṃśa, thus going against the express words of Hemacandra (from whom he quotes तहाँ होन्तउ, etc.), but not spotting his (Hemacandra's) oversight.

X. We see thus a sort of similarity in the Apabhraṃśa ablative तहाँ होन्तउ and the Gujarātī ablative जहाँयो, the only difference being this, that होन्तउ is a present participle, and therefore adjectival, whereas यो is from यदे, the conjunctive participle, which is indeclinable; a nearer approach to the form with होन्तउ being the Gujarātī idiom तहाँ घतो आयो, where घतो is a present participle and therefore adjectival. This last idiom remains different in sense from the ablative idea, no doubt, but the essential origin is common between यदे and घतो in these instances.

The adjectival यो-यो-युं are traced to—

(a) स्थितक

(b) हतउ < होन्तउ < भवन्तकः।

The latter derivation is favoured by Dr. Tessitori.<sup>2</sup> I prefer the former. My reasons are: the change of तउ to यउ under the influence of the ह of हतउ, although not quite impossible phonetically, requires a needless step, whereas स्थ of स्थितक supplies the य naturally and easily; secondly, the स्था being the root common to the यो (adjectival) and यौ (indeclinable), we secure a sort of brevity of phonetic principles (बौज लाघव) consistently with probabilities.

The ablative suffixes given in the *Mugdhāvabodha-Auktika* (p. 3., col. 2) are तउ, हूतउ, घउ, and यक्कउ. One need not, simply on account of the sequence in which these are given, suppose a common origin for them all. I believe तउ can be traced to हूतउ (by the elision of the unaccented first syllable), or to ततः (as stated above, see p. 652); हूतउ

<sup>2</sup> *Notes*, § 72, (3).



is obviously from होन्तउ (Ap.), भवन्तकः (Skt.); यउ from स्थितक, and यकउ from यक्किअउ (Pr. and Ap.), past participle.

Hemacandra gives (VIII. iii. 9), amongst others, two *ādeśas* in Pr. for the Skt. ablative plural भवस्, हिनतो and सुन्तो. I may be permitted to guess that the होन्तउ of the Apabhrāṃśa, which I detach from the instances जहां होन्तउ etc., must be allied to these हिनतो and सुन्तो, and that हिनतो (probably changed from ऊन्तो) must have come from the present participle of Skt. भू and सुन्तो from that of Skt. अस्. I cannot go with the extremely ingenious but for that very reason quite unconvincing theory of Lassen referred to by Beames,\* wherein he (Lassen) states that हिनतो was a composition of हिं (instrumental plural termination) and तस् (Skt.) ablative particle, and सुन्तो was made by a mixture of सुं (locative plural termination) with तस् (Skt.),—the former meaning “from by” and the latter “from in”; that the fusion of the components resulted in a loss of the distinction between the two, and also of the distinction of number; and, further, that हूत and हूतो, as in केतौक दूर अजमेर हूत (Canda's *Prithurāja-Rāsau*, I, 178), and कहत सिद्ध किहि पुर हूतो (ibid, I, 184), Hindī ablatives, resulted from this fusion of हिनतो and सुन्तो; and, finally, this हूत gave the Marāṭhī ablative suffix हून. All this has to be discarded. As we have already seen हून is from होऊन, corresponding to the Gujarātī घौ (from घई); and I see no reason to reject this view established by the comparative method, and various other data and arguments. Old Hindī हूत and हूतो are equally clearly from Ap. होन्तउ.

\* *Comparative Grammar*, Vol. II, p. 234.

\* [See p. 650. Instances of घो-घौ-घू (adjectival) can also be given. I do not stop to mention them. The oldest instance I find is in the verse quoted by Hemacandra in his *Prakrit Grammar*.

(*Skt. Hs.* VIII. IV. 432.)

Here is the old precursor of यउ-घौ.

# THE PSYCHOLOGICAL BASIS OF ALAṆKĀRA LITERATURE WITH SPECIAL REFERENCE TO RASA.

PANDIT SIVAPRASAD BHATTACHARYYA, SĀHITYAŚĀSTRĪ, KĀVYA-  
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It is a truism that the cultural asset of a nation is determined by its literature; and it is as much a truism to say that the critical literature of a country gives us a no mean estimate of the constructive capabilities and potentialities of its master-minds. India has a literature of hoary antiquity and of wide range such as no other country in the world possesses; and it is not strange to notice that her contribution to the critical literature of the world is of matchless purity and real value. Not to say anything of works which fall more properly under the domain of physical and metaphysical sciences, her contributions in the narrower field of literature and "letters" have been immense and far-reaching. Her *Alaṅkāra* literature—for it is under this name that these works pass—professes to be called an important adjunct (अङ्ग) to the study of Veda<sup>1</sup> and has as much sanctity attached to it from times immemorial. The tale of the descent of the सारस्वतेय वायुपुरुष,<sup>2</sup> which, after all, is a fine idea, hints at the importance of this literature. Speech was rude and crude in the primitive stages of civilisation;—so was poetry, the 'soul and acme' of speech. It was in speech that the prospective greatness of the human species lay latent. वाग्वै गायत्री वाग्वा इदं सर्व्वं गायति च चायते च, वागेव ऋक्, says the Ṛṣi of the *Chāndogya Upaniṣad*. वाग्वै हविष्कृत् । वाचमेवैतत् विष्टवते । वागु वै यज्ञः, reiterates the author of the *Śatapatha Brāhmaṇa*,<sup>3</sup> in his usual strain. Nay, as early as in the ages of the Vedic hymns, the sages sang thus of Speech and her manifold manifestations :

<sup>1</sup> Vide the *Kāyaminīmānū* of Rājasekhara (Gaekwad Oriental Series) : उपकारकला-  
दलङ्कारः सप्तममङ्गमिति यायावर्योयः । ऋते च तत्परिज्ञानात् वेदार्थनिवर्तति ।

<sup>2</sup> Ibid, Adhyāya I.

<sup>3</sup> I. 4. 11.



अत्रा सखायः सख्यानि जानते भवैषां लक्ष्मीर्निहितधि वाचि ।

(RV., X.71.2.)

सुपर्णं विप्राः कवयो वचोभिरेकं सन्तं वज्रघा कल्पयन्ति ।

(RV., X.114.5.)

As was naturally to be expected, grammar went hand in hand with rhetoric and poetics for elaboration, elucidation and a scientific study of speech. The one has analysed ( व्याकरण ), the other has graced and adorned the elements of speech ( अलङ्कार ),—so much so that it was in and through them that speech has justified its existence and spread its triumphs over thoughts and things.

It was great a triumph for man to speak out his thoughts, and surely it was as great a triumph for him to utilise his resources in analysing the materials of speech. It was for the three sages, with whose names the Science of Grammar is ever associated, to do it—and do it in a manner never to be surpassed. The well-known riddle-hymn of the *Rgveda* (IV.58.3.)—

चत्वारि षट्का वयो अस्य पादा द्वे शीर्षे सप्त हस्तामो अस्य ।

त्रिधा बडो वृषभो रोरवौति सज्जो देवो मर्ष्यो आविवेश ॥—

has been so interpreted by the *Bhāṣyakāra* as to form the foundation stone of his science. Well might an ingenious old rhetorician have made it the text of the greatness of his *śāstra* too! Bhāmaha, with whom the *Alaṅkāra-śāstra* in its set and systematic form is believed to begin,—and who, by the by, was born too early to admit the presence of ध्वनि (suggestiveness in literature),—believes in the eternity of sounds and words.\* The discussion connected with the four-fold utterance of words as noticed by the *Bhāṣyakāra* and as indicated in the commonly known verse—

वैखरो शब्दनिष्पत्तिर्मध्यमा अतिगोचरा ।

स्रोतितार्था च पश्यन्तो मृष्टा वागनपायिनौ ॥—

indicates clearly in what manner the Indian mind interested itself in the investigation of *śabda*,† and to what a stage it reached in unfolding the physiological, psychological and ontological principles—for the

\* न शब्दाः क्षणवराः । *Kāyālaṅkāra*, IV. 6

† We read in the *Mahābhāṣya*: कस्यहि शब्दः ? येनोवाचितेन सायान्ताहुल्लुखुरविधानिनां भगवत्यो भवति स शब्दः । अथवा प्रतीतपदार्थको लोके ध्वनिः शब्द इत्युच्यते ।

psychology and ontology of a thing follow closely in train of its physiology—underlying the very being of speech. It is interesting to note in this connection how later writers on *Alaṅkāra*,<sup>9</sup> while explaining the origin of ध्वनिप्रस्थान and the importance of ध्वनि from its psychological and literary bearings, do not fail to notice the physical and physiological connection between ध्वनि and स्फोट. The critic in literature has to look to the sentence or (वाक्य) as the unit of his investigation. While the linguist and the physiologist have dwelt on the sound (or the syllable) and the manifestation thereof, the critic, with the aid of the logician and the psychologist, has dived deep into the mysteries of thought and their coherence and concentrated his attention on the substance, leaving the outer surface to itself.

Thus, the two prominent aspects of literature have their logical and psychological trends. The art of criticism, as it is conceived and fully developed in the *Alaṅkāra* literature of India, took note of both. The logical aspect of *Alaṅkāra* has been, and quite rightly too, the theme of many dissertations, both old and modern;—nay, it has been so much discussed and written on, especially in the later orthodox literature of the subject that, in reading some works professed to be on *Alaṅkāra*, one is often tempted to doubt whether they are not works of

<sup>9</sup> Says Mammata: बुधैर्वैयाकरणैः प्रधानभूतस्फोटरूपव्यञ्जकस्य शब्दस्य ध्वनिरिति खननः कृतः, ततस्तत्तत्तानुसारिभिरन्यैरपि न्युत्पन्नवितयाद्यव्यञ्जनचमस्य शब्दाद्युगलस्य ।—*Kāvya-prakāśa*, Ullāsa I. Mammata clearly follows Ānandavardhana on this point—vide *Dhvanyāloka* (Kāvya-mālā edn., p. 47) for an exactly similar remark.

Similarly, we read in Kavikarṇapūra's *Alaṅkāra-kaustubha* (a work which the writer of this paper has been editing for the Varendra Research Society, Bengal, the first volume of which has been out in March, 1923):

सविदानन्दविभवात् सकलात् परमेश्वरात् ।  
आनीञ्जित्ततो नादस्य हिन्दुसमुद्भवः ।  
नादो विन्दुश्च बीजश्च स एव विविधो मतः ।  
मिश्रमानात् पराद्भिन्नोऽवयवाद्वा रवोऽभवत् ॥  
स एव युतिसम्पन्नः शब्दप्रज्ञाभवत् परम् ॥.....

इत्यारभ्य, ततोऽपरमाकाशमिति श्रीभागवतम् । तेन नादस्य नित्यजातदायकस्यौङ्कारस्य च नित्यत्वम् ....तदाश्रकस्य चर्चसमुद्भवस्य च । तेन परमप्रेरणाप्रेरकवशादेवाभिव्यक्तमभिव्यक्तौ । वस्तुतस्तु नित्यतेव तेषामित्यमानरस्फोटः ।...अत एवैके आचार्याः शब्दाद्यमानरं स्फोटं शब्दप्रज्ञेत्याहुः । वैयाकरणास्तु वदन्ति स्फोटमाहुः । { अलङ्कारकौस्तुभ—२५ किरण }.

The self-same extract from the *Bhāgavatapurāṇa* is utilised in the Brahmanical Tantra literature (e.g., in *Sūradā-nīlaka*) to explain the philosophy of the framing of mantras. Vide *JAOS.*, Vol. XXIII.



logic (न्याय) as well.<sup>1</sup> The psychological aspect, on the other hand, one is apt to lose sight of, and the treatment it has received at the hands of modern scholars in the form of discussion and exposition is no index of its importance. The physical and the linguistic aspects of criticism are related to its psychological aspect as body to mind.<sup>2</sup>

It may be said here, without any fear of contradiction, that the rhetoric literature of no other country has produced such a system and thoroughness as the *Alaṅkāra* literature of India has achieved,—and achieved through its analysis of the spirit or the sentiment. The code of criticism in ancient India may be said to have approximated to the state of an exact science; for the rules and principles therein are general and universal,—almost all of them apply not to ancient Indian literature alone, but to any literature of any age; nay, they apply not merely to literature, but to any fine art which can be expressed by symbols and signs. And the reasons for the importance of *Alaṅkāra* literature are not far to seek. In Greece and Rome rhetoric was regarded as a means to an end—it was useful mainly as a powerful instrument in the hands of the orator and statesman. Very seldom, indeed, was any attention paid to any other side of the art than the purely “physiological” one or the style (शैलि),—to the *वक्त्रसंस्था*, as the later Indian rhetoricians would term it. In Europe, in the Middle Ages, the art of criticism got a set shape and colouring, after the manner of the “school-men”; but it was more often a shadow and phantasm that they pursued—the soul of art was a sealed book to many of them. We hear, in modern Europe and Greater Europe, of a good many schools of literary criticism; but, suffice it to say, that no definite constructive and thorough lines of criticism have been systematically chalked out so as to place the art on a solid footing. The *Alaṅkāra* literature does not stand charged with any such grave defects or shortcomings,—and it has, like Aaron’s rod, exterminated unworthy

<sup>1</sup> As apt instances one may cite the many commentaries on *Kāvyaprakāśa*, which are more often feats of intellectual (logical) gymnastics than of any other value. The *Alaṅkāra-kaustubha*, a late South Indian work by Vāveśvara Paṇḍita, is fully saturated with this preponderance of the *Nyāya* mode of thinking and argument.

<sup>2</sup> “Etymology, versification, syntax are respectable sciences and have their proper place in the wide field of human knowledge. They are the anatomy of physiology of poetry. But they do not help us to understand the secret of poetic power for the simple reason that poetic power is independent of accidental and external resemblances”—Spongarn’s *Creative Criticism*, p. 111.

compositions and has done real service to the cause of *belles lettres* in our land. From Bharata, the author of the *Nāṭyaśāstra*, to Rūpa Goswāmin, the author of the *Ujjevalanīlamāṇi*, is a long way indeed; but, here too, the good old adage "the beginning shows the end" is applicable in no small a measure. The cardinal principles—the attention to and appreciation of the feeling-side (रसात्मकता)—have been the same all through; the literature on the subject has merely "broadened down from precedent to precedent." Hence the historical scholar must not under-estimate the importance of this evolution of thought and must not lose sight of the main under-current which flows deep underneath at the bottom. This reference to feeling and emotion—to love and light, and greater life and greater law—has served as the connecting link between life and literature; or, in a country ridden by ideas and ideals, one would have found few traces of the environment within and without.

Psychology is a positive science, and it is primarily on the feeling-function—one of the tripartite divisions of the mental functions—that the rhetorician has made the soul of literature to lie (वाक्यं रसात्मकं काव्यम्).<sup>10</sup> The pleasures of understanding and those of imagination are, no doubt, brought into prominence in an intensive study of literature; but it is to the fortunate few that the poet imparts the outpouring of his heart and the surging of his sentiments. "Fear is poetry, hope is poetry, love is poetry, hatred is poetry; contempt, jealousy, remorse, admiration, wonder, pity, despair, madness are all poetry."<sup>11</sup> The critic in India has consequently taken his stand on the Longinian doctrine of *transport*, for he wants his poet so to speak in his verses that he may teach, that he may delight, and last but not least, *that he may move*. The poet may be a teacher, a sage; but above all, he is a *man*, a "pendulum betwixt a smile and a

\* "The only *raison d'être* of aesthetics is to analyse the sentiment of beauty, and this in the final analysis rests on the *Einfühlung* (innate feeling)." (*Encyclopædia of Religion and Ethics*, Vol. II, p. 447.)

<sup>10</sup> Cf. also *Nāṭyaśāstra*: न हि रसादते कश्चिदर्थः प्रवर्तते इति । (Chap. VI, under *Kārikā* 32.)

It may not be out of place here to state that according to Dr. A. B. Keith (*JRAS.*, 1910, review on *Sāhityataraṇa*) the definition quoted above—the most commonly known definition of *Kāveya* in our land—is more correct and valid than any of the definitions of Mammāṭa and his followers.

<sup>11</sup> Hazlitt, *On Poetry in General*.



tear." No work of literature is worth the name, unless it be of feeling and imagination all compact, unless it can agitate our higher sensibilities and make us oblivious of our material surroundings. रसो वै सः— and it is रस or sentiment, freely felt and readily realised, that can help us in the attainment of the Sublime. "Our souls are somehow naturally exalted by the true Sublime; and, as if rearing or prancing, are filled with joy and exultation, as if (they) themselves had produced what they hear." <sup>12</sup> If we analyse it clearly and directly, we can readily see that the pleasure or bliss <sup>13</sup> we derive from a critical study of a literary master-piece is the outcome of a psychological process; and as the proof of the pudding lies in the eating, so the criterion of the bliss lies in the tasting or realisation thereof. As Viśvanātha puts it: <sup>14</sup> प्रमाणं चर्चयित्वा च स्वाभिप्रे विदुषां मतम्. While it is often the psychologist in the man that contributes to making him a poet or prompts him to judge well works of others, it may be equally true that psychology is indifferent, in the long run, in matters of this sort. There is required the philosopher's stone or the magician's wand—genius or taste, as the case may be—the hypothetical *sixth sense* (artistic sense) of the Empiricists of Europe. The following lines of Alexander Pope bear repetition in this connection :

In poets as true genius is but rare,  
True taste as seldom is the critic's share;  
Both must alike from Heav'n derive their light,  
Those born to judge, as well as those to write.

It is not in the domain of logic, nor of psychology either, to propound that process or to exhibit that light. It is enough if it can help in analysing that light. <sup>15</sup> Nor is it to be overlooked that the psychological aspect in its emotional bearing is one side of the shield; for, knowing—imagination and inference—has its place in criticism.

Thus the psychological basis of *Alaṅkāra* literature is more than substantiated when we take passion or sentiment (रस) to be the ruling principle. Almost the self-same argument applies in their case

<sup>12</sup> Longinus, *On the Sublime* (as translated and quoted in Saintsbury's *Loeb Criticism*).

<sup>13</sup> आनन्दोक्ता यतो रसः—सन्दारसरसम् (२।३५).

<sup>14</sup> *Sāhityadarpaṇa*, (Jivānanda's edn.), III. 57.

<sup>15</sup> Similarly, Anatole France describes the critic not as a judge imposing sentence, but as a sensitive soul detailing his "adventures among masterpieces."

who choose to take ध्वनि (theoretically, suggestiveness of any sort whatsoever) as the essential characteristic of literature (काव्य). The minor modifications in the mode of argument, which have to be called into being, are, however, rendered superfluous when we remember that Anandavardhana and Abhinavagupta (the learned commentator on his *Dhvanyāloka*), the two commonly acknowledged champions of the *Dhvani* school, speak every now and then in a strain which makes one doubt whether they do not sail practically in the very same boat with the adherents of the *rasa* school. In the *dhvanīkārīkās*, for example, we read :

काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा ।

कौस्तुभद्वययोगोत्थः श्लोकः श्लोकत्वमागतः ॥ (I. 5.)

दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात् ।

सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः ॥ (IV. 4.)

The Locanākāra quotes, apparently with approval and reverence, the views of his teacher (Bhaṭṭatota ?): प्रौढ्यात्मा च रसस्तदेव नाश्वं नाश्वः एव च वेद इत्यसदुपाध्यायः ।<sup>16</sup> Says he in his *Abhinavabhārati* (under Chap. VI, verse 33): नाश्व एव च रसाः । काव्येऽपि नाश्वायमान एव रस काव्यार्थः । Anandavardhana himself refers to the following well-known verses in his *Dhvanyāloka* :<sup>17</sup>

अपारे काव्यसंसारे कविरेकः प्रजापतिः ।

यथास्मै रोचते विश्वन्तयेदं परिवर्तते ॥

ऋङ्गारौ चेत् कविः काव्ये जातं रसमयं जगत् ।

स एव वीतरागश्चेन्नौरसं सर्वमेव तत् ॥

The Locanākāra comments—ऋङ्गारपदं रसोपलक्षणम् .

The school that takes its stand on sublimity of sense ( रसगौरवार्थशब्द-प्रतिपादकता )<sup>18</sup> and counts amongst its followers the renowned Paṇḍita-rāja Jagannātha has but to choose either of the alternatives afforded by the *Dhvani* or the *Rasa* school in matters relating to suggestiveness ( व्यङ्गना ). But what shall we say when we find the *Riti* (or *Guṇa*)

<sup>16</sup> *Dhvanyālokalocana*, under III. 10-14.

<sup>17</sup> *Dhvanyāloka*, III. 43.

<sup>18</sup> More properly, the presence of "expression conveying charming sense," according to the rendering of Dr. F. W. Thomas. That Jagannātha was not the pioneer of this school is evident from the references to and acceptance of its main principle by the Kashmirian critic Kuntaka, the celebrated author of the *Vakroktī-jīveṇa*.



school taking its stand on something different from either of those alternatives ? Vāmana, the staunchest champion of this school, following his great master Daṇḍin, rules : रौतिराख्या काव्यस्य <sup>19</sup>, as if structure is all-in-all ! <sup>20</sup> But it is he again who opines that सन्दर्भेषु दशरूपकं श्रेयः । <sup>21</sup> These two statements appear irreconcilable unless we take it to be his intention that रसवत्ता, which figures so prominently in dramatic literature (रूपक), is *par excellence* a primary requisite of *Kāvya*s. Similarly awkward is the position of those *Ālaṅkārikas* who, taking the Kashmīrian critics Bhaṭṭodbhaṭa and Rudraṭa as their leaders, like some of their *confrères* in the West, opine that it is figures of speech (*Alaṅkāra* in the narrow sense of the word) which make literature what it is worth, and that *rasas* and, for the matter of that, *Dhvani* in general, are species of *Alaṅkāras* and are of secondary importance ; <sup>22</sup> for, it will be enough to state that even the *Kāvyaālaṅkārasaṅgraha* (4th *kāṇḍa*) of Bhaṭṭodbhaṭa refers to the पञ्चरूपता of *rasa* and is not bold enough to discard it outright. <sup>23</sup>

Thus, judged with the apparatus of criticism with which the various writers of different ages and belonging to different schools are equipped, and from the manner in which they interpret themselves in practice, it becomes evident that poetry, to be poetry, must appeal to readers through sentiment, and that the pleasure in the perusal of *Kāvya*s lies in the savouring of sentiments (रसास्वाद), a point to which we have already referred. The sentiment may be any one

<sup>19</sup> *Kāvyaālaṅkārasūtra*, I. 2.

<sup>20</sup> Anandavardhana makes a rather canny remark, while referring to the achievements of the *Rīti* school (*Dhanyūḷoka*, *Kāvyaamālā* Edn., p. 231): रौतिज्ञसम्प्रदायिनां हि काव्यतत्त्वमेतत् (ध्वनिरूपम्) अस्मदन्तया मनाक् स्फुरितमस्मीत् ।

<sup>21</sup> *Ibid*, I. 3. 30.

<sup>22</sup> रसः खलु काव्यालङ्कारः, *Kāvyaālaṅkārasaṅgraha*. Says Pratiṭharendurāja in his *Laghuvṛtti* (*Kāvyaamālā* edn., p. 79) in this connection: सन् यत्र काव्ये सद्बुद्धयद्बुद्ध्यादिना प्रधानभूतस्य . . . प्रतीयमानैकरूपस्य (येषु सद्बुद्धयः काव्यजायितभूतः केचित् सद्बुद्धयर्धनिर्भसः अलङ्कारविदाश्च काव्यस्यो निर्दिष्टः) स कव्यादिषु नोपदिष्टः—अथवे, एष्वलङ्कारिष्वनर्भावात् ।

<sup>23</sup> Nay, he admits in another context (*Kāvyaālaṅkārasaṅgraha*, Chap. VI. 17): कथं न तदभासौर्वा काव्यात्मनो व्यवहितम् । The same frank confession is implied in the following couplets, quoted in the *Laghuvṛtti*:

रसोत्तमो कवेराख्या सख्ये हृदयदपेक्ष  
माधुर्य्योऽप्युत्तमौवे प्रतिबिम्बः प्रकाशवे ॥  
संपीतसख्यश्चार्थदायित्वमनरसतः ।  
योता तत्त्वामृतः पुष्टिं चतुर्वर्गं परां वनेत्

of the *rasas* mentioned in *Alaṅkāra* treatises ; for, every *rasa* has its function in the realm of poetry. Bhaṭṭanāyaka, one of the leading exponents of the *Rasa* school, while approving of the free admission of all *rasas* in poetry, formulates, in his own way, the three stages of realisation of the sentiment ( रसास्वाद ) and opines that the third stage ( चर्वणा or भोगौकृति ) is the most important.<sup>44</sup> The critic is to see that the चर्वणा (tasting) is there, in the proper place, to make people understand that it is "a thing of beauty" and is hence "a joy for ever." As Victor Hugo has it:<sup>45</sup> "Art has nothing to do with leading strings, with handcuffs, with gags: it says 'Go your ways' and lets you loose in the great garden of poetry, where there is no forbidden fruit. Space and time are the domain of the poet. Let him go where he will and do what he pleases: this is the Law." So much for the positive side of criticism, which relates to our appreciation of literature and regulates our commerce with things and thoughts, as they occur in the pages of writers.

This does not mean, however, that the critic wants the poet to give free rein to his powers of impression and expression, to give his thoughts in a plain, bold, cut-and-dried fashion, to present facts just as they are and are to be presented to the psychologist or the natural historian. Far from that. What is life-like narration to the natural historian may be and often is a lifeless mass of words to the poet.<sup>46</sup> Literature is not science and the poet is but an artist. It is for him to instil life into the whole thing—to season it properly and profusely. As Mahima Bhaṭṭa says<sup>47</sup>: प्रत्यक्षोऽपि ह्यर्थः साक्षात् संवेद्यमानः सचेतसां न तथा चमत्कारमातनोति यथा स एव सत्कविना वचनगोचरतां गमितः. Here comes in the discipline under the regimen of which the poet is put. This discipline is really a salutary influence. Much is being, and has been, said in the past against rules,—but there are rules and rules.<sup>48</sup> In

<sup>44</sup> Vide a reference to his views made in Jayaratha's commentary on the *Alaṅkāra-saṁgraha*.

<sup>45</sup> Prof. Saintsbury calls this "the Magna Charta of Poetry", *Loci Critici*, pp. 418-419.

<sup>46</sup> "Science is the response to the demand for information, and in it we ask for the whole truth and nothing but the truth. Art is the response to the demand for entertainment for the stimulation of our senses and imagination, and truth enters into it only as it subserves those ends."—George Santayana, *The Sense of Beauty*. The italics are ours.

<sup>47</sup> *Vyākṛīrīcaka* (Trivandrum Sanskrit Series), p. 14.

<sup>48</sup> Was it not an English critic (the earliest English critic worth the name), who was



this matter the eastern rhetorician, who exacts विच्छिन्ति or वैचित्र्य as a safe principle to start with, is at one with the western critic, who has recorded his vigorous protest against the decriers of rules in criticism in the following passage<sup>49</sup>: "To assert that rules and criticism can oppress genius is to assert that practice and example are oppressive—it is to limit genius not merely to itself, but to its own first attempts." It may not be deemed irrelevant if we state in this connection that two of the eighteen *adhikaraṇas* of the comprehensive *Alaṅkāra-śāstra*—as was schemed by old writers on the subject and has been followed, for example, by Rājasekhara in his *Kāvya-mīmāṃsā*, (of course no sweeping generalisation can be made, since the work published in the Gaekwad Oriental Series is a fragment only)—the वैगोदिक and the वास्तव, treat more properly of facts and sentiments, as they are and as they occur. The former treats of the genesis and practice of pleasant amusements in the form of *Anyokti*, and the latter of figures of speech like ज्ञप्ति (known otherwise as स्वभावोक्ति). Here, too, as is quite evident, the principles of the art regulate the attempts of the poet—he is not free to write as he pleases but is to abide by the golden rules of propriety (विच्छिन्ति and औचित्य)<sup>50</sup>; otherwise poetry, which is the consummation of ecstatic and æsthetic intuition, deteriorates itself into something base and nauseating.

Thus, though literary criticism has got a psychological basis, the functions of the mental scientist and of the critic are not the same. While it is in the province of the psychologist to give, amongst other things, an account of the genesis and working of the several types of bold enough to remark thus of the greatest English poet: "His wit was in his own power, would the rule of it had been so too!"

<sup>49</sup> Lessing, *Hamburg Dramaturgy*, translated into English in *Loci Critici*, p. 261. It augurs well for the future of the literature of criticism in the west that we have amongst the present-day critics a few who would rather choose to be called "classic," "rule-ridden" and "artificial" than damn rules and restraints, and be hailed as "romantic," "catholic" and "natural." Criticism in the west, like many other things, indeed, is turning back to the ideal of the east, and it would be a splendid gain for literature if this *rapprochement* of the eastern and the western ideals happens to stay in and exercise its sway (especially in India) over her rapidly growing vernacular literatures.

<sup>50</sup> *Dhvanyāloka*, under III. 10-14, quotes the following dictum:

अनौचित्यादवे नान्यदमभ्यस्य कारणम् ।

प्रतिबौचित्यवत्सु रसस्योपनिबन्ध परा ॥

Cf. the basis of differentiation between *rasa* and *rasābhāsa* (*buddha-rasa* and *malina-rasa*) in Indian poetics and later Vajapeya *rasaśāstra*.

feeling within the compass of the human mind, it is the privilege of the poet to construct out of these feelings and sentiments a fairy land of verdure and grandeur, serenity and sublimity. Then again, as we have already hinted, the poet is nothing if he is not a teacher. And hence the poet has to be *realistic* in his work as far as possible,—his literary efforts must have an unambiguous reference the co-ordinates of the life and environment of his species. The positive, psychological or concrete side of criticism—as distinguished from its normative, metaphysical or abstract side—takes its stand here, directly and decidedly. While works in *Alaṅkāra* literature in general touch on both fringes, there are some (e.g., *Daśarūpaka*, *Bhāvapraśāsa*, *Śṅgāratiṭaka*, *Rasamañjarī*, *Rasārṇavasudhākara*) that have directed themselves mainly to the positive side. There are other treatises (e.g. *Rasasudhākara*, *Uj्जvalanīlamani*, *Bhaktirasāmṛtasindhu*), again, which have, more or less, a spiritual bearing and in which the 'hungering for the eternity' finds a lasting expression. *Kāmaśāstra* has a family likeness to the former type of works, *Bhaktiśāstra* to the latter. The technical *Dharmaśāstra* and *Arthaśāstra* treatises fall, in a way, under the provinces of both, though in each of them the normative side has cast into shade the positive one. The critic, however, is ever on the alert to remind him that his work is to be चतुर्वर्गफलप्रद,<sup>31</sup> if it is to be classed as something of abiding value. Here it is that idealism inevitably creeps in<sup>32</sup> and prevents literature from being degraded into a jargon of common-place thoughts and spurious ideas. In the hands of the clever Indian poet, the real and the ideal merge their being and blend into a homogeneous whole. Western literature is replete with instances of works deriving their value for the time being, from the whims and oddities of the writer, or the fashions and fancies of the time; but we will seldom find a work in Sanskrit literature dealing purely with the follies and foibles of its times which has survived and has come down

<sup>31</sup> *Bhāmaha* (I, 2): धर्मार्थकाममोक्षेषु वैचक्षण्यं कलायु च ।

करोति कीर्तिं प्रीतिश्च साधुकाव्यनिष्पन्नम् ॥

We read also in *Kāvyamīmāṃsā*: कविवचनायना लोकायावा । सा च निःवेद्यमवुल्लभिति मनुष्यैः । The terms *āryas* and *preyas* of *upanīadic* fame hit at almost exactly the same demarcation between the poet's business in its supersensuous subjective aspect and that in its sensuous realistic plane as a teacher.

<sup>32</sup> Thus, according to a well-known platitude of Hegel: "Art and the Beautiful in which it is realised are the perfect identity of the ideal and the real."



to us.<sup>83</sup> The critic in India was abroad and assailed with force and fury anything that went against the time-honoured canons of his *śāstra* and tried to loosen the bonds of society and service. He was no respecter of persons and consequently wielded an enormous influence in the empire of *belles lettres*. In no other country do we find the study of literature and literary criticism so indissolubly linked as in India. And this practice has helped in its own way to make the study of *Kāvya* itself a sort of literary discipline<sup>84</sup> and to awaken in its readers an amount of literary sense which otherwise would have lain dormant.<sup>85</sup>

There have been many who opine that the study of *Alaṅkāra* in our country has been worse than useless. The first ground for this assertion of theirs—the inadequacy of results achieved nowadays by students taught in the orthodox fashion—may be met by saying that the older methods of study have died away as a result of the superficial acquaintance with literature, which has followed in the train of little learning (which has been in vogue simply because learning and earning are measuring their strength against each other), and that these studies have not been reinforced by a comparative study of the critical literatures of other climes. The other charge brought against the utility of an intensive study of *Alaṅkāra* literature by scholars is that it is over-ridden by mere mechanical analysis, dry classifications, divisions and subdivisions carried on *ad infinitum*,—things which are sufficient to perplex any one and drive him mad. This charge, too, is the outcome of insufficient equipment, and not infrequently, of narrow prejudices

It is to these that the ruling काव्यान्नापाद्यं वर्जयेत् applied.

<sup>83</sup> Even a commentary to a *Kāvya* is regarded as incomplete unless it enters satisfactorily into the deep and abstruse questions underlying the passages comprised in it and it is a significant fact that not a few of the scholiasts on *Kāvyas*, whose commentaries are still extant (e.g. Rāghavabhaṭṭa, Vallabhadeva, Nātha, Mallinātha, Bhagīratha), were no unworthy *Alaṅkāra* scholars.

<sup>84</sup> Even a cursory look at the *Dhvanyālokalocana*, the *Daśarūpa* (with its *Acāloka*), and at Chap. VI of the *Śāhitya-darpaṇa* would suffice to make one arrive at this conclusion. All intelligent spectators (प्रेक्षक) before whom was represented a drama (रूपक)—the best species of literature according to the consensus of expert opinion in all climes—were required to be well-informed critics, to have a fair estimate of the poet's powers and intentions. They had to move and feel with the poet; for, as the *Saṅgītaratnākara* puts it:

यस्यैव तद्विमाप्नोति शोके शोकमुपैति च  
क्रुद्धे क्रुद्धः भये भीतः स नाथे प्रेक्षकः क्षुत्तः ।

as well, and it is to be traced to a wrong mode of approaching the subject and to expecting from it what it cannot bestow. We have classifications, divisions and subdivisions—we have enough of them, especially in many of the later works on the subject. Where, indeed, is a science that has been in a position to do away with these mechanical aids? We submit that in *Alaṅkāra* literature we have no irrelevant division or classification. In the midst of analysis we have synthesis, in the midst of apparent diversity we have real unity indicated along lines as clear and bold as possible. And this is avowedly the motive which many of the *Ālaṅkārikas* profess for themselves and their works.

A close study of the themes commonly treated in *Alaṅkāra* treatises would convince one of the truth of this assertion. The kernel of the contents of such treatises relates to *Dhvani*, rather, as we have above indicated, to its essential adjunct *Rasa*.<sup>84</sup> And these have been touched upon in their psychological, ethical and æsthetical bearings in quite a novel and illuminating way. It was the life-work of Bharata, Ānandavardhana, Abhinavagupta, Mammāṭa and others to demonstrate satisfactorily the scientific basis of criticism and to give an analytic and thorough study of *dhvani* or *rasa*. The great dictum of the sage—विभावानुभावश्चभिचारिसंयोगादस्मिन्निष्पत्तिः<sup>85</sup>—has been construed to form a right basis of the psychological study of *Alaṅkāra*. *Rasa* (feeling) has *Bhāva* (sentiment) as its counterpart or *correlate*. As has been ably put—

न भावहो नोदति रसो न भावो रसवर्जितः ।

परस्परकृता सिद्धिरनयो रसभावयोः ॥

The inseparable concomitants of passion—the dominant sentiments (स्याधिभावः), along with their occasional and accidental varieties, the accessory sentiments<sup>86</sup> (यभिचारिभावः and सञ्चारिभावः)—have been

<sup>84</sup> This is what Paṇḍitarāja Jagannātha ingeniously remarks on the position of the Pre-Dhvanī schools of rhetoricians:

अभिकारात् प्राचीनैर्भासचोद्धतप्रवृत्तिभिः स्वयन्तेषु कुत्रापि ध्वनिमुषीभूतमङ्गलादिशब्दा न प्रयुक्ता इत्येतावन्तेन तैश्चेत्यादयो न स्वीक्रियन्त इत्याधुनिकानां वाचो युक्तिरयुक्तैव । *Rasagangādhara*, pp. 658-659 (Benares Sanskrit Series).

<sup>85</sup> Bharata's *Nāṭyaśāstra* (Chap. VI, under verse 32). Adds the sage: हासते हि भावेभ्यो रसानामभिनिर्दृष्टिर्न रसेभ्यो भावानाम् । . . .

यथा बीजाद्भवेद्बोहो ह्यत्वात् पुष्पं फलं यथा ।

तथा मूलं रसाः सर्वे ततो भावा यवस्थिताः ॥ ६ । ७८

<sup>86</sup> Cf. *Nāṭyaśāstra* (Nirṇaya Sāgara Press Edn.), p. 72:

अभिचारिण इति कस्मात् ? उच्यते . . . विविधमाभिमुख्येन रसेषु चरन्तीति अभिचारिणः ।



studied, elaborated and exposed. Though *rasa* is स्वप्रकाश<sup>48</sup> (self-luminous) and अखण्ड (undivided), yet it is through these and through its exciting ( विभाव ) and indicating ( सात्त्विकभाव ) and ensuant ( अनुभाव ) factors that the psychological process of realisation is rendered complete. The different ways and views about the interpretation of Bharata's dictum and about the nature, function and appreciation of *Rasa* do not concern us here. Sufficient it will be for our purpose to state that in none of these ways and views the psychological basis of *Alaṅkāra* literature with especial reference to *rasa* is obscured and blotted out. As to the explanation of the processes of appreciation and realization ( साधारणोक्ति ) underlying the whole theory of *rasa*, in which operation विभावस. etc., actively participate and are blended into one homogeneous whole, as in the formation of a chemical compound, the following analogy of Bhāvaprakāśakāra will be found to be of fairly good help :

मञ्जन्तश्च निमञ्जन्तः कल्लोलस्ते यद्यार्णवे ।

तस्योत्कर्षे वितन्वन्ति यान्ति तद्रूपतामपि ॥

तथा स्याद्यनि निर्ममा ह्यन्ममा व्यभिचारिणः ।

पुष्पान्ति स्यायिनं स्थांस्य तत्र यान्ति रसात्सताम् ॥

The processes of inception and realisation have also been very tersely unfolded in his usual masterly manner in the *Kāvya-prakāśa* by Mammata in the following lines after Abhinavagupta :

लोके प्रमदादिभिः स्याद्यनुमानेऽभ्यासपाटवतां काव्ये नाव्ये च तैरेव कारकत्वादि-  
परिहारेण विभावनादिध्यापारवत्त्वादलौकिकविभावादिशब्दव्यवहारैः समैवैते श्रोत्रेवैते  
तटस्थस्यैवैते, न समैवैते न श्रोत्रेवैते न तटस्थस्यैवैते इति सम्बन्धविशेषसौकार-  
परिहारनिवर्तमानध्वनसायात् साधारण्येन प्रतीतेः व्यभिचारः सामाजिकानां वासनात्मतया  
स्थितः स्याद्यो रथादिको नियतप्रमादगतत्वेन स्थितोऽपि साधारणोपायवलात् तत्काल-  
विमलितपरिमितिप्रमादभाववशोन्मिषितवेद्यान्तरसम्यक्स्थूयापरिमितभावेन<sup>49</sup> प्रमाचा  
सकलसङ्घटयसंवादभावा साधारण्येन साकार इवाभिज्ञोऽपि गोचरोक्तसङ्घट्यमाश्लेषता-

चरन्ति नयनीत्यर्थः । कथं नयन्ति ? उच्यते—यथा सूर्ये रदं नक्षत्रमनुं वासरं नयतीति । न च  
तेन बाधप्रमां कृत्वेन वा नोयते । किन्तु लोकप्रसिद्धमेतत् ।

<sup>48</sup> *Sāhityadarpaṇa*, III. 60 (Jivānanda's Edn.). Also . . . " परमार्थतत्त्वखण्ड एवाय  
वेदान्तप्रसिद्धमनूतत्त्ववेदितव्य इति च । "

<sup>49</sup> " The object of representation is intended to please ' me '—subjective finality ; but  
at the moment of enjoying it, I am unconscious of this finality ; to be conscious would be  
to break the charm "—*Encyclopædia of Religion and Ethics*, Vol. II, p. 447.

प्राणो विभावादिभोवितावधिः पानकरसव्यायेन चर्त्वामाणः पुर इव परिस्फुरन् हृदय-  
मिव प्रविशन् सर्वाङ्गोष्णमिवालिङ्गन् अयत् सर्वमिव तिरोदधत् ब्रह्मास्त्रादमिवानु-  
भावेयन् व्यलौकिकचमत्कारकारी प्रहङ्कारादिको रसः । स च न कार्यः विभावादि-  
विनाशेऽपि तस्य सम्भवप्रसङ्गात् ; नापि ज्ञाप्यः, सिद्धस्य तस्यासम्भवात् ; अपि तु  
विभावादिभिर्व्यञ्जितस्वर्त्तगोचः ।<sup>41</sup>

Not only have the Indian rhetoricians analysed and explained the nature and all-pervasiveness of *rasas*<sup>42</sup>—these have been variously numbered at four, six,<sup>43</sup> eight, nine (the commonly accepted number), ten and even twelve—and showed them in the proper light, but also the process of evolution of these *rasas* has been tentatively explained, and, by the reverse process of synthesis, critics have arrived at one *rasa* as the *rasa* or the cardinal and guiding principle in life and literature. Kumāraswāmin in his *Ratnāpana* (commentary on the *Pratāparudra-yaśobhāśana* of the South Indian critic Vidyānātha) has the following valuable note :

चतुर्वर्गमध्ये सर्वप्राणिसुलभस्य कामस्य सर्वहृदयङ्गमत्वात् प्रथमं प्रहङ्कारः ।  
ततस्तत्त्वव्यत्वेन हास्यः । ततस्तत्त्वदिरोधित्वात् करुणः । ततस्तन्निमित्तभूतोऽर्थप्रधानो  
रौद्रः । ततोऽर्थकामयोर्द्वैतमूलत्वात् धर्मप्रधानो वीरः । तस्य भोताभयप्रदान-  
सारत्वात्तदनन्तरं भयानकः । ततस्तत्त्वारणभूतो वीमलः । वीराद्विभयानकानन्तरं  
वीररसफलभूतोऽद्भुतः । चित्रार्गफलकरसानन्तरं मोदकफलकः शान्त इत्येवंमुद्वेग-  
कमोपपत्तिः ।

<sup>41</sup> *Kāvyaprakāśa*, Ullāsa IV (Vāmanāśhāryya's Edn.), pp. 197-110.

<sup>42</sup> जात एव हि जलप्रियतौमिः सन्निधिः परितो भवति । तथाहि दुःखद्वेषो सुखास्त्रादनन्तान्नस्य  
मूर्धे रिरसया यः प्रः स्वाकनि उत्कर्षमानितया परमुपपन्नति । उत्कर्षापायशङ्कया शोचति । अपायं  
पति कथयति । अपायहेतुपरिहारे भयव्यवहते । निनिपातादिभेति । किञ्चिदुक्ततयाभिमन्यमानो  
जुगुप्सते । ततश्च परकर्तृवैविचिरशरणात् निष्कपते । किञ्चित् जिहासुस्तव वैराग्यात् प्रथमं भजते ।  
न हि चित्तश्लिषाघनाशुन्यः प्राणो भवति ।—*Kāvyānuśāna* of Ācāryya Hemacandra.

Or. : नानादङ्के दशानुक्त नानाविध इव ।

(सदे सर्व दशानुक्तेर विवध आश्रयः ॥

(*Cūṭanyacaritūmpta*, Madhya-līlā, Chap. VIII.)

<sup>43</sup> The *Nāṭyaśāstra* takes the primary *rasas* to be four and derives four more secondary *rasas* therefrom. We read (Chap. VI, under Kārikā 38):

तेषामुत्पत्तिहेतवश्चत्वारो रसाः प्रहङ्कारो रौद्रो वीरो वीमल इति ।

The genesis of the derivative or secondary *rasas* is thus referred to (Chap. VI, Mārikā 39):

प्रहङ्काराणि भवेज्जामो रौद्राश्च करुणो रसः ।

वीराश्चैवाद्भुतोत्पत्तिर्वीमलाश्च भयानकाः ॥



The serial order given above may not appear unobjectionable : it is cited only to show that this attempt at getting into the order in the evolution of the sentiments was not an unthought-of thing in the range of *Alaṅkāra* literature. This order will, *mutatis mutandis*, do also for those Vaiṣṇava critics who, with the great author of the *Śrīmadbhāgavata* at their head, choose to number the *rasas* as *twelve*, and include मत्स्य, वात्सल्य and दास्य as primary *rasas*.<sup>44</sup> The author of the *Mandāramaranda* summarises the views of the great *rasa* writers and points to the final word said on the point thus :

अथ भोजनपादोनां मतमत्र प्रकाशते ।

रसो वै स इति श्रुत्वा रस एकः प्रकीर्तितः ।

अतो रसः स्याच्छृङ्गार एक एवेतरे तु न ।<sup>45</sup>

... ..

One pitch higher and we rise to the level of the great रसराज, the fountain-head of all *rasas* and *bhāvas* depicted so nicely in that semi-theological work, the *Brahma-Saṃhitā*.<sup>46</sup> This is analysis and synthesis brought to their proper places,—out of One to come to many, and from many to arrive at the *One*. This phase of critical thought in literature rises above its normal plane, yet it is in no way dissociated therefrom in India. We have had here a devoted race of critics, whose mission was to link the mystic or metaphysical element in their

<sup>44</sup> रौद्रोद्धतः युविरयो धृतमण्डहास्या नीरोज्य वयल्लयुतः करणो भयाङ्कः (=भयानकः) बीभक्षसंज्ञ उदिनोऽथ तथैव शान्तः चप्रेममक्तिरिति ते द्वाधिका दश स्युः।—Given in the *Kṛiṣṇānandī* (coramentary on *Sāhitya-Kaumudī* of Baladeva Vidyābhūṣaṇa).

<sup>45</sup> *Mandāramaranda*, Bindu 9. Cf. also *Agnipurāṇa*, 339. 2-5 (Ānandārama Edn.):

आनन्दः सञ्जगाम्भ (ब्रह्मणः) अज्यते च कदाचन ।

यक्तिः सा तस्य चैतन्यचभङ्काररसाङ्गया ।

... ..

रतिः सा च परिपोषमुपेयुषी ।

अभिवाय्यादिभामान्वाच्छृङ्गार इति गीयते ।

तद्देदाः काममितरं वास्याद्या अप्यनेकशः ।

<sup>46</sup> Cf. statements like 'पिवत भागवतं रसम् ।' It was to explain this recondite and mystic side of *rasa* that works like *Rasasudhākara* and *Bhaktirasāmṛtā-sindhu* were designed. Śr. Rūpa Goswāmīn says rather apologetically of this in his *Rasāmṛtā-sindhu*:

निष्ठानुपयुक्तलाङ्कृत्वाद्यं रसः ।

रसस्यैवायं संक्षिप्य निवृत्ताहोऽपि निवृत्ते ।

art with its psychological or physical side. It was with them that the *सङ्ग* (suggested sentiment) and the *सङ्गक* (suggester) are unified—criticism-literature assumes almost the rôle of non-dualistic philosophy.<sup>47</sup> Rūpa Goswāmin of sacred memory in his *Uj्jvalanilamāṇi*, an epoch-making work which treats fully of the psychological or positive side of *Alaṅkāra* and of its transition to and culmination in the Infinite,<sup>48</sup> has given us at full length his views on the point. In one instance he quotes with reverence the following verse from an authoritative work of Līlāśuka :

उद्गारस्सर्वस्वं शिखिपिच्छविभूषणम् ।

अङ्गोक्तनराकारमाश्रये भुवनाश्रयम् ॥<sup>49</sup>

Thus did the *Rasaśāstra* and the *Alaṅkāraśāstra* merge their being into one in the hands of the religious-minded school of critics. Or, will it be too hazardous a conjecture to make that it was out of this synthetic study of *rasa* that in later ages the modern *Bhaktiśāstra* was evolved and developed, especially in Bengal, at the hands of the writers of the *Gauḍīya Vaiṣṇava Bhakti School*, with whom literary and religious worship went hand in hand? The psychological element in the literature of criticism awakened the sense of greatness in beauty, and out of beauty and grace came the refined form of worship taught in the *Bhaktiśāstra*, which is more æsthetical in its origin than religious. As Sir G. Grierson puts it: "No one who reads the Indian religious literature of the fifteenth and following centuries can fail to notice the gulf

<sup>47</sup> Thus in the very beginning of Jīva Goswāmin's *Locana-rocinī*—*सङ्गसङ्गकयोरेकमेव* . . . ।—the two in one, the one in two (मेदाभेद). The following well-known verse gives a nice expression to this feeling :

अहो निमग्नस्तव रूपसिन्धौ  
पश्यामि नान्तं न च मध्यमादिम् ।  
अवाक् च निःस्पन्दमो विमुक्तः  
कुचाग्निं कोऽस्मोनि न वेदि देव ॥

<sup>48</sup> Cardinal Newman (in his "Poetry with reference to Aristotle's *Poetics*") says "With Christians a poetical view of things is a duty." With the literary critics of our land, a poetical view of things and a religious trend of thinking have gone together.

<sup>49</sup> *Uj्jvalanilamāṇi*, Nāyakabhodāh. Sloka 19. The following verse, attributed to Bhaṭṭanāyaka, the author of the *Hṛdayadarpaṇa* in the *Dhanvyālokalocana* (p. 29, Nirṇaya Sāgara Press Edn.) is to the same effect :

वार्धनेनैवैकं हि रसं यज्जामल्लया ।  
तेन नाम्ना समः स स्यादङ्गते योगिभिर्हि यः ।



that lies between the old and the new. . . . *Religion is no longer a question of knowledge. It is one of emotion.*"<sup>40</sup>

This was one side of the development. The realm of literature (or *Kāvya*) is the happy confluence of mellifluous streams of thought;<sup>41</sup> and an analytic and systematic study of *Kāvya* cannot but fructify in more directions than one. The realistic or positive side in the art of criticism led the rhetoricians in their study of, and mastery over, facts concerning the different shades of human character, of all possible types and ranks. The division and characterisation of members of both sexes, more especially of the heroes ( नायकः ) and the heroines ( नायिकाः ),<sup>42</sup> the description, in detail, of their several qualities of the head and the heart, according to differences of age and sex, etc., show to what extent the Indian critic tried to make his art scientific and regular by a close and comprehensive study of all phases of human character that came under his minute observation.<sup>43</sup> The reading of one's intentions from his looks and gait—the interpretation of 'speechless messages' and 'measured tread,' and such other things, which fall properly within the domain of the empiric art of physiognomy—have been treated of in *Alaṅkāra* literature with a nicety which would go to prove the thoroughness of the analytic apparatus with which the critic in ancient and mediæval India was furnished. This, however, is a point which lies on the border-land between *Alaṅkāraśāstra* and *Kamaśāstra*—a science, if science it may be called, intensely realistic. In the latter, we treat of things purely for their own sake (or rather from the standpoint of the ethical ideals of the society); in the former, such considerations are of secondary importance, and the subjects

<sup>40</sup> *Bhaktimūrga in Encyclopædia of Religion and Ethics*, Vol. II. Thus, these writers almost always employ the terminology of the Indian poetics—e.g., in *Rasāmṛtasindhu*, *Bhūgavatūmya*.

<sup>41</sup> सकलविद्यास्वनैकायतनं काव्यम्—Rājasēkhara in the *Kāryamīmāṃsā*.

<sup>42</sup> *Sāhityadūrpāṇa*, III, 90-122 (Jivānanda's Edn.). The rhetoricians do not all agree in this division. Viśvanātha gives the number of नायकः as 48 and that of नायिकाः as 384; while Kavikarṇapūra mentions 144 classes of नायकः and 1908 classes of नायिकाः.

<sup>43</sup> When this is clearly realised, the charges brought against the Hindu mind about its 'speculative temper' by critics of the type of Walter Pater, who think the Indian to be 'lost to sense, understanding, individuality,' lose much of their cogency and value. It is a pity that much capital has been made—and that not very properly—out of India's lack of a practical and practicable turn of mind.

introduced are to be judged by the interest and charm they produce when depicted in works of art. Not improbably these two *śāstras* were closely allied in the early part of their evolution and had parallel courses to run. Nothing more can be said, as regards the earlier phases of the evolution of *Rasa-cum-Alaṅkāra* literature (the period from Bharata to Bhāmaha is, to all purposes, a blank to us)—and the history of the *Kāmasāstra* literature immediately after *Vātsāyana* is quite obscure.

So much by the way. The other entities of *Alaṅkāraśāstra* (other than ध्वनि and रस which we have touched on)—दोष, गुण or रौति, for these are interconnected—and अलङ्कार proper (figures of speech) are there as secondary, or as tertiary elements; in other words, they have no separate existence apart from the primary or guiding principle as judged from the psychological standpoint. The element of पाक,<sup>14</sup> which has to do with the executive side of the poet—which is something different from *rīti* or style, and a clear exposition of which is found in many *Alaṅkāra* works bearing the stamp of the South Indian school—is not a separate entity by itself and does not require more than passing mention. Hence it follows that the psychological bias pervades the very being of *Alaṅkāra* literature, ancient and modern, and no amount of ingenuity is able to obliterate the stamp which it has left on it—the stamp which, like the veritable *Śrīvatsa* mark on the breast of *Śrī-Hari*, it took from the much revered and old sage.

Thus it is that the literature of pure literary criticism in India has had a glorious history and an equally glorious goal in view. If poetry in India, as it has to be everywhere, 'is the high-wrought enthusiasm of fancy and feeling,'<sup>15</sup> criticism in India has been the standard of common-sense and reason,—not of mere ravishment and ecstacy. If poetry leads us to high Heaven and to the bliss of Elysium, criticism brings us to the 'kindred points of Heaven and home,'<sup>16</sup>

<sup>14</sup> पाक is depth of sense (अर्थगर्भोरितम्). Bhoja admits it in his कण्ठभरण under the name of प्रौढ़ि; Vidyādhara, the author of the *Ekāśaṭī*, smooths the way when he says: पाकस्तु रघोचितशब्दार्थनिबन्धनम् ।

<sup>15</sup> Hazlitt, *On Poetry in General*.

<sup>16</sup> Hazlitt refers to Aristotle's description of poetry as 'the representation of the ideal.' The criticism-literature of mediæval India has tried to make that ideal intelligible in terms of the real in and around us, and, withal, like many other branches of learning here, has aspired to the highest flights of thought possible.



and to the pleasures in the pleasure-land. Criticism has all along been regarded as one of the finest flowerings of the human intellect, as closely related to the mental and moral sciences and to the requirements of life as possible. The critic's function is to interpret life in an unbiassed manner, and the Indian *Ālaṅkārika* has done it magnificently. For the matter of that, literary criticism in India has been *impersonal* in the past; for, criticism of an author by an analysis of his works piecemeal and by a reference to his code and creed is a thing unknown to the *Ālaṅkārikas*. This has done good,—at least in one respect it has done away with the 'personal equation,' the question of personal likes and dislikes. Literature here is sacred; and there have appeared but rarely critics who are 'cool, sober murderers of their neighbour's fame,' or false parasites, paying their court and homage to honour and rank. A wisely fashioned and closely followed code of rules of long standing—not empirically got but based on the stable truths of the mental sciences, especially of psychology, ethics and æsthetics—served as a powerful preventive against petulant vituperation or flimsy cheap praise.

"Another race has been and other palms are won." Yet, in these days of advanced ideas, when we notice daily codes and creeds of criticism changing chameleon-like,<sup>57</sup> we Indians cannot but be proud of our achievements in this direction,—based as they have been, not on the shifting sands of empiricism, but on the firm rock of intuitional truths, clearly grasped and forcibly expressed. Criticism is philosophy in its essence,—and philosophy in India is the philosophy of the spirit. The appreciation of the psychological basis of *Alaṅkāra*—the realisation of *rasa*—has but one inevitable sequel, viz., spiritual betterment, a point to which we have already referred. It is Ānandavardhana, the great literary critic, who is credited with the authorship of the

<sup>57</sup> A certain European critic (Leibnitz) describes beauty—with many the *aine qua non* of art—to be "the confused, therefore indefinite perception of all that constitutes order" whereupon another (Lotze) opines that "*German æsthetics is brought into being for belittling its object*"—*Encyclopædia of Religion and Ethics* under 'Beauty.' It is, however, refreshing to turn to the views of the school of modern trans-Atlantic critics. Says one of them (in his Introduction, p. 10, to his work *The Sense of Beauty*): "There is . . . a real propriety in calling beauty a manifestation of God to the senses, since in the region of sense, the perception of beauty exemplifies that adequacy and perfection which in general we objectify in an idea of God."

following verse, wherein are very finely depicted the inspiration and the aim of the Indian critical mind :

या व्यापारवती रसान् रसयितुं काचित् कवीनां नवा  
दृष्टिर्था परिनिष्ठिताद्येवियोग्येया च वैपश्चितौ ।  
ते द्वे चाप्यवलम्ब्य विश्वमनिशं निर्व्वर्णयन्तो वयं  
आन्ता, नैव च लब्धमन्विष्यन् तद्वृत्तितुल्यं सुखम् ॥<sup>55</sup>

The psychological bearing of *rasa* (which alone, properly guided, results in a metaphysical or spiritual understanding of it) has had to fight a strenuous fight with its linguistic and physiological aspects ; for, while the latter deal with words and things evanescent, it is the former that has directed the human soul and has inspired it to rise higher and higher, through ethereal regions, to the Absolute and the Sublime ( रसो वै सः ).<sup>56</sup> Thus considered, the *Nāṭyaśāstra* of Bharata, the *Dhvanyāloka* of Ānandavardhana and the *Ujjevalanilamañi* of Śrī Rūpa Goswāmin are three epoch-making works—not of Indian critical literature alone, but of the critical literature of the world, inasmuch as it was in them and through them that the synthetico-analytic faculty of the human mind has reached its highest point, from a realisation of *rasa* in the concrete—*rasa* in literature in general (as in the Drama), *rasa* in its individual objective aspect—to *rasa* in its universal subjective phase, to *rasa* in the abstract, both within and without. These are works which, along with their commentaries and sub-commentaries, deserve to be read and re-read, digested and re-digested, for a full appreciation of literature and of life. And the inquisitive student who pores over these works and ponders over them shall be amazed and shall bow down in reverence, and admit in the words of the great and reverent critic :

अतलत्वादपारत्वादामोऽसौ दुर्व्विगाहताम् ।  
स्पृष्टः परं तदस्येन रसाब्जिम्बेधुरो मया ॥<sup>57</sup>

<sup>55</sup> *Dhvanyāloka*, Uddyota III. under verse 44.

<sup>56</sup> It was here in India that in Middle Ages the idea struck root in literature, in legend and in life that the Great Lord comes down onto His people to enjoy to the fullest extent the pleasures of रसास्वाद (रसनिर्वासास्वादाद्यमवतारिणि). The following lines of Dr. Rabindranath, perhaps the greatest poet-critic of the present age, expresses felicitously the same idea in the usual semi-mystic style of that master-mind :

अमीम से চাও সোনার নিবিড় স্রু  
সীমা হ'তে চাও অসীমের মতে হারা ।

<sup>57</sup> *Ujjevalanilamañi*, *Sambhogabhidhāh*, verse 69.





## THE INTELLECTUAL LAWS OF LANGUAGE AND BENGALI SEMANTICS.

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### INTRODUCTION.

Scholars have so far been mostly busy with the formal aspects of language like phonetics, the order of words, accentuation, etc. But that side of language which deals with meaning, which again really is the *soul* of language, has received but scant attention. Not that the subject is unimportant, nor that it is unable to supply food for the best brains, but it has failed to attract scholars and perhaps for good reasons.

It was only in the year 1897, that *the Science of Meaning-Change* was formally introduced and expounded by the great French Scholar Michel Bréal, Professor of Comparative Grammar at the College de France, in his *Essai de Sémantique* (the English translation of which was published in 1900 by Mrs. Henry Cust). Bréal had been working on the subject for the previous thirty years (1867-97) and the result of his research during this period was published in the form of essays in the *Annuaire de l'association des études grecques*, the *Mémoires de la société de linguistique*, in the *Journal des savants*, etc. The difficult nature of the subject may be realised from the following words of Bréal himself. "Again and again, repelled by the difficulty of the subject" he says, "I have vowed never to return to the book itself. I have at last decided to publish this book, which I have hitherto abandoned as often as I have begun." The laws which he indicates are chiefly of the psychological order and so hold good outside the languages dealt with in his book. His object has been, as he says in the preface, to sketch a provisional plan in a domain which has not yet been exploited, and demands the combined labour of several generations of philologists.

"The study of Semantics had its beginning in lexicography. In his lectures on the Latin Language (delivered 1826-27, published 1839) K. Reisig had called attention to the importance of a scientific and



systematic study of the meanings of words. His premature death, perhaps, prevented Reisig from penetrating farther into the subject which he had thus opened. It was reserved for his pupil, Agathon Benary (1834) to leave the purely lexicographical aspect of the semantic question and to give to it a much wider and at the same time profounder meaning. He was the first to distinguish clearly between the formal and semantic side of a word, and this not only with reference to the word as a whole, but he applied this same distinction to the grammatical elements of which the word is made up, such as inflectional and formative affixes. These also, he pointed out, deserve a separate treatment from the point of view of their meaning."

During the period mentioned, other scholars also were working in the field. Next to Bréal we should mention the excellent contribution of the great German scholar, Paul, who devoted to this subject a few chapters of his *Prinzipien der Sprachgeschichte* (published in 1880). In their *Introduction to the History of Language* (which is an English adaptation of Paul's great book) the authors, Strong, Logeman and Wheeler, have shown how far Paul's observations hold good in English and other languages.

Professor Postgate of the University College, London, also took up the subject about the year 1877 for a "Fellowship Dissertation" at Trinity College, but was compelled to give it up for dearth of suitable materials. He again took up the subject later on and drew the attention of scholars to it in an inaugural address at University College, London, in 1896.

The contribution to Semantics by Brüggmann, Bechtel, Hoerdegen and Sweet should also be noted.

In India, however, the name of the subject is still unheard of even amongst scholars. Of course, the Hindus, who produced the most wonderful grammar in the world, must not be thought of as having paid no attention to such a subject. We find Yāska (circ. 500 B.C.) at the beginning of his *Nirūkta* discussing thus: "If the grass is called *ḍa* from its quality of pricking (*ḍ*), why does not this name supply to everything that pricks, as for instance a needle or a lance? And on the other hand, if a column is called *ṣṭambha* because it stands upright (*ṣṭa*), why is it not also called that which supports, or that which fits in?" We have here and at other places in his works a glimpse of the effort at discovering laws of meaning-change.

It cannot be possible that the semantic aspect of language did not strike Paṇini (cir. 350 B.C.), the greatest of grammarians the world has yet produced. It is quite evident from the aphorism प्रधानप्रव्यायै वचनमर्थस्यान्यप्रमाणत्वात् (I. 2. 56), that he also thought of the semantic side of language. But he excluded all semantic considerations from his grammar which should confine itself to pure formal analysis. And it is rightly pointed out that the meaning of a word is not fixed by grammatical rules but by usage and idiom.

The *Mīmāṃsā* and *Nyāya* Philosophies and occasionally the *Vedānta* and *Vaiśeṣika* deal with the nature and force of words.<sup>1</sup> The commentators on these, and Vedic literature and various grammars have discussed this question of meaning here and there. The books on Sanskrit poetics deal with the different forces of words such as अभिधा, लक्षणा, व्यञ्जना, etc.

But excepting these stray references no systematic attempt has as yet been made in India. Professor Gune of Poona in his *Introduction to Comparative Philology* (1918) and Professor Taraporewala of Calcutta in his class-lectures (1917-18) have supplied examples from Sanskrit and Indian Vernaculars while discussing laws of meaning-change.

In Bengali no work of the kind has been done as yet. The scientific study of Comparative Philology of which the Science of Meaning is an integral part, has only recently been introduced in India. A text-book of Comparative Philology with reference to the Indian languages is being written by Professor Taraporewala. Mr. Bijay-chandra Majumdar has treated the historical side of the race and language in his *History of Bengali Language*. Moulavi Sahidullah has undertaken the laborious task of writing a historical Grammar of the Bengali Language. As elsewhere, here in Bengal the phonetic side of the Language has received a good treatment in the hands of such capable scholars as Dr. Sunitikumar Chatterjee, Pandit Vidhuśekhara Śāstrī, Mr. Jogeshchandra Ray and others. The Science of Meaning as applied to Bengali still remains to be taken up.

It is hoped that the work will go on apace henceforth. There is no

<sup>1</sup> (1) *Sāhara Bhāṣya*. (2) *Vaiśeṣika Bhāṣya* of Praśastipāda. (3) *Śrī Bhāṣya*, p. 72, (Nirṇayasāgar Press, Bombay). (4) *Vedānta Paribhāṣā*, pp. 241, 265, 266, (Venkateśvar Press). (5) *Nyāyalilāsa*, pp. 25, 75, (Nirṇayasāgar Press). (6) *Nyāyamañjarī* of Jayantabhaṭṭa, Vol. I, pp. 214, 241, 243, (Lazarus, Benares). (7) *Siddhāntamuktāvalī*, pp. 138, 360, 361, (Nirṇayasāgar Press).



dearth of material. From the writings of Dr. Rabindranath Tagore, Messers Dwijendranath Tagore, Lalitkumar Banerji, Jogeshechandra Ray, Jnanendramohan Das, Ramendrasundar Trivedi, Dineshechandra Sen, Bijaychandra Majumdar, Rajendrachandra Sastri, Haraprasad Sastri and others a good harvest may be reaped. But as in other languages, so in Bengali the number of workers is hopelessly small, *apparent rari nantes in gurgite vasto*, "a gulf immense, a swimmer here and there." The subject is almost of limitless extent, but workers not more than a score throughout the whole world may be found.

"The Science," says Prof. Postgate, "is as yet in its beginnings. Its prime need is the collection of facts. The student of this subject must begin with what he knows (i.e. his mother-tongue). The science is in no position to disdain the humblest effort of the most insignificant contributor." Hence my humble attempt.

The first need of the science is a good terminology. Professor Grote, the brother of the famous historian, tried to provide it with one in some posthumous articles which appeared in the earlier volumes of the *Journal of Philology*. His nomenclature, however, is too cumbrous and repellent to be generally accepted.

Even the very name of the science is proposed differently by different scholars. Professor Postgate proposes the name *Rhematology*, from *ῥῆμα*, a thing said. Bréal gives the name *Sémantique*, Semantics (from *σημαίνειν* "to signify"); — *Σημαστική τέχνη*, the science of significations, in opposition to *Φωνητική*, the science of sounds. I shall follow Bréal both in his method and terminology.

In the *Dictionary of Philosophy and Psychology* of Baldwin, Semantics is defined as "the doctrine of historical word meanings, the systematic discussion of the history and development of changes in the meanings of words." Lady Welby in her article on "Signifies" in the *Encyclopædia Britannica* distinguishes "semantics" from "signifies" thus: "Semantics may be, for present purposes, described as the application of signifies within strictly philological limits".

The main problems of semantics, according to Oertel, are the following: "By what means has a given language in each individual case expressed its thought? How many meanings is the same form capable of expressing? In how many different forms can the same thought be expressed?"

\* *Lectures on the Study of Language*, p. 280.

A question may be raised as to the Bengali equivalent of the name Semantics. অর্থতত্ত্ব would have been convenient but that word is already being used in Bengali in connection with the science of Politics. বাক্য-তত্ত্ব is the next word exactly suited, but I am afraid we cannot get it accepted now for the vehement opposition of the purists. So শব্দার্থ-তত্ত্ব would perhaps be the best, taking শব্দ (= অর্থবোধক-কল্পনি) to denote a word or phrase or even a sentence. We shall here especially deal with that side of semantics which affects the meaning of a word or a phrase, leaving aside for the present the syntactical portion.

Mr. T. G. Tucker, Professor of Classical Philology in the University of Melbourne, says: "Laws of meaning-change are not yet discovered and are probably undiscoverable. Interesting observation can be made of certain tendencies and phenomena, but beyond this we can hardly go. In changes of meaning the mind is the one factor. So we cannot hope to reduce to rules the complex psychological operations which transform one meaning into other. We can say that some words widen their meaning, that some narrow it, and that some shift it, and we may often be able to trace the association of ideas which brought these occurrences to pass. But we cannot get to fundamental principles which determine that a certain class of words shall necessarily widen rather than narrow their meaning and *vice versa*."<sup>3</sup> So the word "law" here should be understood in the philosophic sense, as the constant relation discoverable in a series of phenomena. As Prof. Sayce points out: "It must be remembered that the ideas suggested by most words are what Locke calls 'mixed modes.' A word like 'just' or 'beauty' is but a shorthand note suggesting a number of ideas more or less associated with one another. But the ideas associated with it in one mind cannot be exactly those associated with it in another; to one man it suggests what it does not in another."<sup>4</sup> Here lies the fundamental cause of meaning-change.

The chief motives of meaning-change may be thus classed after Tucker (pp. 380-81):—

- (1) Indefinite width of meaning in a word as originally applied, causing diversity of use.
- (2) Predominance of one element in a thing named, causing a more special application of the name to that element.

<sup>3</sup> *Introduction to the Natural History of Language*, p. 373.

<sup>4</sup> *Sayce, Introduction to Science of Language* (2nd. ed.), Vol. I, p. 237.



- (3) Unconscious inclusion of a secondary meaning, due to a natural association of ideas, and thence a gradual transference to that secondary meaning or else a widening to comprise it.
- (4) Effort at force or at liveliness, causing a figurative application of words and hence a broadening of these words.
- (5) Emotional emphasis, leading to a misuse of the term in a wider or weaker sense than the true one.
- (6) Euphemism and irony, or a desire to avoid the unpleasant or less courteous term, and thence a new sense acquired by the euphemistic substitute.
- (7) Other laxity in the use of words, through ignorance or misapprehension.

It will be seen that all these changes are reducible to :—

- (1) Specialising or narrowing.
- (2) Generalising or widening.
- (3) Shifting or transference.

I shall deal with the Bengali Semantics with reference to these aspects. It will be found from what follows that specialising is the tendency of the language, because men want to be exact and like to have as many special expressions as there are ideas.

It may be mentioned here that Whitney in his *Study of Language* (p.106) has classified all sorts of meaning-change under two heads—Generalisation of special meanings and Specialisation of general meanings. Pot has gone deeper and has tried to show in a masterly way how these laws arise and operate.<sup>1</sup>

In cases of phonetic change the rise of a new sound goes on side by side with the disappearance of the old one. The employment of the word *কাকত* to denote a newspaper implies a narrowing of the extent of the signification of the ordinary meaning of *কাকত*, which is "paper." So we may take a word *টিকিট*, properly and originally applied to railway tickets, and apply it to a whole class, which we regard in some way as resembling it, as when we speak of *ডাক-টিকিট* (postage stamp,) *রসিদের টিকিট* (receipt stamp), *গাড়ীর টিকিট* (the pass of a carriage), etc. In this case we widen the application of the word by narrowing its contents but even when thus widened the meaning still includes its original denotation. Frequently such a widened application becomes once more narrowed,

<sup>1</sup> *Etymologische Forschungen*, (2nd ed.) Introduction.

by the widening of the contents. An instance of this double process we have, e.g., in the word 𐎕𐎎 (fan) originally only meaning 'wings,' it was, by a metaphor applied to a class of objects similar in some respects to it. A process of narrowing these applications leads to the use of the word as a specific name for certain moving things like wings. The word, in this sense, no longer includes its original meaning, and is transferred. It is only by such a succession of widening and narrowing that a word can assume a signification absolutely different from its original meaning.

I shall now illustrate the various phenomena arising from these laws. First, I shall take up what are called the Intellectual Laws of Language by Bréal. These laws, as we have already noted, are not "blind laws" without exceptions. They have their limits. They only denote "the constant relation discoverable in a series of phenomena." The first part of our thesis will be devoted to the discussion and illustration of those intellectual laws, though strictly speaking they do not fall within the exact scope of Semantics, Semantics proper will be treated in the second part.

## PART I.

### THE INTELLECTUAL LAWS OF LANGUAGE.

#### *The Law of Specialisation.*

"If certain modifications of thought expressed primarily by all words, are little by little restricted to a small number of words, or even to a single word, which takes upon itself alone, the whole function, we say that specialisation is the law that has presided over these changes."

The general aim of language is to express ideas with the least of effort. When we have a number of grammatical instruments to express the same kind of idea, we may restrict ourselves to only one kind for the sake of invariability.

As for example a number of suffixes may be used to denote a grammatical relation. Gradually the function may be taken over by one or two suffixes or by a single suffix. It might be that having lost the subtle shade of difference the variety was not needed as in earlier times,

The suffixes for comparative and superlative furnish us with an illustration. In ancient languages the adjective expresses degree by



means of suffixes. These suffixes were originally numerous and diverse.\*

In Sanskrit -तर, -तम, -ईयस्, -ईष्ठ were the suffixes for comparative and superlative. The latter set seem to have triumphed over the former so far as frequency of use is concerned ;—गरौयस्, जघौयस्, दाघौयस्, मज्जौयस् वरौयस्, श्रेयस्, प्रेयस् ; गरिष्ठ, जघिष्ठ, दाघिष्ठ, भहिष्ठ, वरिष्ठ, श्रेष्ठ, प्रेष्ठ. The suffix of enumeration -म, a shortened form of -तम, has frequent use ;—प्रथम, पंचम, सप्तम, अष्टम, नवम, दशम ; द्वितीयः, तृतीयः are the only two forms in इयम् ; while चतुर्थे and षष्ठ show च, short for ईष्ठ.

The modern Sanskrit vernaculars of India have given up this way of forming comparative and superlative and use only the equivalent of them, e.g. Ben. ऊँ, Gujrati घौ. Marathi uses the word अधिक to denote comparison. Bengali sometimes uses अधिक and often colloquially আর in the same sense.

There are a good many words in Bengali with the Sanskrit suffixes of comparison. But they are mostly the outcome of pedantry. Of course a number of forms exist intact which are not considered as combinations of a word and a comparative suffix, but regarded as one whole for their relative brevity and frequency of use, e.g. উত্তম, উত্তর, গরীবগৌ, বনিষ্ট, শ্রেষ্ঠ. This is supported by the fact that all these words are again compared in Bengali, এটা আরও উত্তম, আরও উত্তরে বাও ; अधिक गरीबगौ, etc. श्रेष्ठ has already in Sanskrit taken comparative and superlative suffixes, e.g. श्रेष्ठतर, श्रेष्ठतम.

" Among all words of a certain kind distinguished by a certain grammatical imprint, there is always one which is little by little drawn apart from its fellows. It becomes the pre-eminent exponent of the grammatical conception of which it bears the stamp. But at the same time it loses its individual value, and is no more than a grammatical instrument, one of the wheels of the phrase."

When we use the word अधिक or আর or ऊँ, etc., they have no more existence from a semantic point of view than the inflection -तर. After long use in various connections the word loses its individual significance and becomes a grammatical instrument. Then it may even be used in

\* Latin, out of a variety of comparative and superlative suffixes, retains for each degree one suffix alone (-ior, -issimus). The Romance languages have gone a step further. One single word has absorbed the function of both the degrees: French, plus; Italian, più; Spanish, mas; Portuguese, mais; it must be noted that this word which has survived is itself a comparative. So also English, more; German, mehr.

altogether an opposite sense, e.g. বাড়ীখানা কম বড় নয়, (the house is not a little large); বেশী ছোট কিম্বা বেশী বড়, (too small or too large). Here, the words কম and বেশী which denote "small" and "large" are used as auxiliaries only to denote degree. In বেশী খাওয়া, (to take much), the original sense is retained.

The substitution of prepositions for the ancient declensions is another example of specialisation.

In ancient languages like Sanskrit, Greek, and Latin substantives added a modifying final syllable (or প্রত্যয়) to denote the relations of dependence, interiority, instrumentality, etc. The cases of declensions being insufficient to express all the relations the mind could conceive, adverbs were placed by the side of these cases to define them. "Between the inflection and the particle of place or time they supposed the existence of some special connection, some relation of cause to effect." In Sanskrit the উপসর্গ attached itself to the verb in exactly the same way as the preposition was attached to the nouns in English or French. "Adverbs of place and time from having been the accompaniment of the genitive, dative, or accusative, become the cause of these cases; from having been adverbs, they become prepositions."

In the Vedic texts, we find words which have since become well-known prepositions, still in the condition of adverbs and have become inseparably attached to verbs in Classical Sanskrit, e.g. প্রতি যং স্বাহমম্বর ... অম অগাহি; অস্মাকম্ উদরেযু আ; প্রত্যাবর্তন; প্রাপ্নোতি, etc.

In Bengali small words like দিয়া, দ্বারা, কর্তৃক, for the third case, and হতে, থেকে for the fifth case, are post-posed to denote case relations.

"Thus the most important step in the transition from synthesis to analysis comes under the heading of specialisation." But one fact must be noted. The prepositions afforded no help to distinguish subject and object which remained distinct the longest, e.g. বাটে গোক চরে, (in the field cattle graze), তারা গোক খায়, (they take beef). Here the forms are the same. Of course generally an accusative suffix -কে or -র is used in Bengali but no help is afforded by prepositions. In the present examples the various positions of the words indicate the cases.

The principle of specialisation is also illustrated in the case of English genitive. The sign 's is as if it were an independent word. The 's may even be put after two or more substantives, e.g. the King of England's tour, Asquith and Lloyd George's ministry. In Bengali



also the sign of the genitive -র, accusative -কে and locative -তে are used in the same way, e.g. কলিকাতা, বর্ধমান, পাটনা ও এলাহাবাদের লোক, (Calcutta-Burdwan-Patna- and Allahabad's people; i.e., the people of Calcutta, Burdwan, Patna and Allahabad); রাম, শ্যাম ও যজ্ঞকে দাও, (give to Ram, Shyam and Jadu); কৃষ্ণনগর ও কলিকাতাতে দেখিব, (see at Krishnagar and Calcutta). Here only the last words have taken the case suffixes. "These are really speaking compounds and as such take the inflection at the end. The Bengali future and past are formed by participial suffixes. Of all the suffixes in Sanskrit denoting past and future, -ত and -ন্য have been selected. Thus করিত is originally derived from the past participle with ত (কৃত > ত > ক > ড > ল) and করিব from the future participle with -ন্য (কৃত > ক > অ > য > ই > ব).<sup>1</sup>

The use of some auxiliary verbs in Eng. to denote tense and person is another example of specialisation, e.g. I *do* go, I *did* go, etc.

Thus arose the periphrastic constructions in the vernaculars of India, e.g. গিয়াছি, বাটেতেছি, আসিয়াছিলাম, আতাউ, ময়ায়া. These forms are very frequent in Bengali. The present perfect আসিয়াছি, past আসিয়াছিল, present continuative আসিতেছে are all found with the auxiliary root আছ, (Sans. *as*, to be). The forms are even now separately used in East Bengal, e.g. আসতে + আছে, and so on. In Bankura in West Bengal তু কখন আহিনি, "where had you been?" is used. আছ is even used as an auxiliary to the root হওয়া which comes from Sanskrit *bhū* (to be) meaning the same thing as *স্ব* e.g. হইয়াছি = হইয়া + আছি. আছ has not lost its independent use however, e.g. ওখানে আমার বই আছে or আমার বই ছিল, (my book is or was there).

The incorporation of the root *আছ* shows the influence of synthesis. "It is rare for the principle of specialisation to triumph at once. The history of languages is sown with abortive attempts and half-successes."

The Sanskrit past forms in *আস*, *অকার* and *বভূব*, e.g. *চৌর্যামাস*, *অকার* and *বভূব* may be compared. "In this case verbs signifying 'to be' (in Sanskrit *bhū* and *as*, in Latin *fuō* and *esse*) join themselves on to the principal verb. But cast into the middle of a synthetic conjugation, these auxiliaries are at once absorbed."

"Finally we discover a first attempt as early as the Indo-European period. The future (in Gk. *δύσω*, in Sans. *dāsyāmi*) composed with the auxiliary *as*, together with the other tenses composed with the same

<sup>1</sup> Professor Brajendranath Seal and Mr. Bijaychandra Majumdar, however, doubt the derivation of -ইব from *ন্য*।

auxiliary are attempts which show us how often language has had recourse to the same means, before realising at last the progress that it had in view." The periphrastic future in Sans. दत्तास्मि was a later attempt and seems to have survived in the Vernaculars to some extent.

The root *কর* in Bengali gives another example. In Bengali verbs are often resolved into the noun and the root *কর* e.g. দেখা = দর্শন কর, যাওয়া = গমন করা. Some of these forms have not got the corresponding single verbs, e.g. ইচ্ছা করা, পান করা. The single forms may be preserved in poetry or in some phrases, e.g. ইচ্ছি, পিয়া etc., e.g. ,

- (1) ইচ্ছি মরিবারে ।
- (2) সুবর ভ'রে স্বার্থ-শোণিত পিয়ার মা অধিকারে ।
- (3) গোক পিয়াইয়া গেল ।

### *The Law of Differentiation.*

"Differentiation is defined as the intentional, ordered process by which words, apparently synonymous, and once synonyms, have nevertheless taken different meanings and can no longer be used indiscriminately."

"It is by Differentiation that the child applies little by little to distinct objects the syllables which he at first scatters impartially upon everything that he meets.

To the popular mind there exist in languages no absolutely identical terms. Either they are differentiated or else one of the two terms ceases to exist."

"The question of the Science of language is at bottom a social or national question. When two languages or even two dialects find themselves face to face, a process of classification takes place, which consists in attributing degrees to synonymous expressions. According as an idiom is considered superior or inferior, these terms are seen to increase or diminish in dignity," \*

\* M. J. Gillieron describes the effects through the invasion of Swiss dialect by French. In proportion as a French word is adopted, the Patois *vocabulaire*, degraded and driven back, becomes vulgar and trivial. Formerly a room was called *paulé* : since the word *chambre* has come into the village *paulé* means a garret. In Brittany, says the Abbe Rousselet, gardens were formerly called *cowtills* : now that the word *jardin* is known a shade of contempt adheres to the rustic word. It matters little that the two terms had the same origin. The Savoyard uses the name of *père* and *mère* for his parents, while he keeps for his cattle the old words *pdré* and *mdré*. Among the Romans, *coquina* signified "kitchen," the Oscan *popina*, which is the same word, meant a common tavern.



So in India Sanskrit, Persian and later on English words have displaced the indigenous (देशीय) word. Sanskrit हृदय is reserved for "heart" in abstract sense, in Bengali, while বুক is used in the concrete sense. ক্রিয়া means "ceremony," কাজ "work." ঘান্নি is used in connection with woman, হাড়ী is used to denote a female animal. পুস্তক means "book," পুঁথি means "manuscript book," দেবতা is "god," and মেঘ "cloud."

When Persian words were adopted in the Bengali language, the indigenous words were cast into shade and denoted things of inferior nature. বাগান, এয়ারত were used for buildings, while কুঠির was driven back to mean the cottage. কুঁড়ে which comes from কুঠির implies a sense of contemptible littleness, meaning 'hut.' বাজার means market, while হাট is associated with the village market which does not sit everyday. খাজনা, ট্যাক্স denote the same thing but the latter is chiefly used for taxes levied by the English Government from whose language the word has come. খাজনা is used for Zemindar's rent, and is a Persian word.

So also is the case with English words. স্কুল generally means educational institutions of a higher order. পঠিশালা has been associated with primary schools. মাস্টার is the English-knowing teacher, while পণ্ডিত means the orthodox vernacular or Sanskrit teacher. ডাক্তার and কবিরাজ are both physicians, but the former is educated according to Western methods, while the latter practises the indigenous art of healing. পিকচার denotes paintings framed and glazed while the word পট is used for those produced by the village artists according to the old fashion. লম্প which is the English word is used for a kind of a light fed with kerosene oil, while প্রদীপ which is the older word denotes a kind of light having an earthen vessel. In asking one's father's name, it is considered more polite to use আপনার ঠাকুরের নাম কি? The ordinary word বাবা would sound harsh, while "father" (ফাদার) is getting current in this connection and is supposed to denote greater politeness.

Some words which were synonyms gradually get differentiated and by virtue of association some of the terms undergo a downfall. গার্বিন (<গর্ভিনী) and পোয়াতি both mean "pregnant," but the former is used only for animals, while the latter is reserved for women. বিয়ানো and প্রসব করা denote the same thing, the former is rather vulgar and is generally used for animals, the latter for women.

The young ones of different animals are denoted by different words, e.g. মাতৃঘের সন্তান, গোষ্ঠের বাচ্চুর, ছাগলের চানা, মাতৃঘের পেনা, বাঘের বাচ্চা and so on, like *child, calf, kid, colt*, etc. Collections of different kinds are denoted

by different words which cannot be used indiscriminately, e.g. গোরুর পাল, মাতালের দল, মাছের ঝাঁক, etc., like Eng. *herd, shoal, sheaf*, etc. The particular portion of bodies of men and animals may be denoted by different words, e.g. মাহুষের মাই, গোরুর বাঁট, etc., as in Eng. *breast, dug*. Adjectives denoting the same quality may vary according to the nature of things qualified, e.g. গোজা মাহুষ, আকুতা বোড়া, দামড়া গোরু, খাদি ছাগল, etc., as also Eng. *eunuch, gelding, castrated*.

Let us now turn to some effects of differentiation in an ancient epoch of our languages.<sup>9</sup> Though অহুভাব and অহুভব come from the same root, they are used to denote altogether different ideas. The former denotes "majesty," the latter "feeling." রাগ meant both "anger" and "love" in old Bengali. In Sanskrit *রাম* is never used in the sense of anger. In modern Bengali however the preposition অহু is prefixed to রাগ to differentiate it from রাগ (anger).

The nearer words approximate in form, the more do they invite differentiation. বুদ্ধি, বোধ; চাখা, চাহা; শ্রদ্ধা, শ্রদ্ধা; বেদ, বিদ্যা,—though etymologically synonymous, mean altogether different things. তোমার শ্রদ্ধা করবো and তোমাকে শ্রদ্ধা করি are wholly opposed to each other.

The needs of thought are the first agent of differentiation, cf. Ger. *Mann* and *Mensch* (also *der Mensch* and *das Mensch*). In Bengali মাহুষ, মূর্খি and মেয়ে মাহুষ, the word মাহুষ is differentiated and used in different senses.

"When the popular mind has once devised a certain kind of differentiation, it is naturally tempted to complete the series. It is well known that there are languages in which the various acts of life are not designated in the same way if an exalted personage be concerned, as when the ordinary man is in question."<sup>10</sup>

<sup>9</sup> The root *মন* seems to have served in the beginning to designate vaguely all the operations of the soul; *মনস্, মনুষ্, মনি, মনন্, মন্য*—all belong to the root *মন্* to think. A less rudimentary psychology introduced some order into this confusion. In the last the *feeling aspect* was emphasised, the first three relate to *thought*. "Even amongst them there is differentiation as *মনস্* (mind), *মনি* (thought), *মনন্* (constant thought, deep concentration).

<sup>10</sup> "The Cambodgians do not designate the members of the body nor the daily operations of life by the same terms, when speaking of the king, as when speaking of a mere individual."

"There is something of the same kind in English, but only in a rudimentary state. To mark the difference between men and animals there are *mouth* and *muzzle*, *nose* and *snout* etc. It is obvious that etymology has had nothing to do with this." Cf. German *Mund* (mouth), and *Maul* used for animals.



The act of eating is denoted by the word ভোগ and প্রসাদ when used in connection with the gods and exalted personages, e.g. ঠাকুরের ভোগ, রাজভোগ, ঈশ্বর প্রসাদ. But খাওয়া is ordinarily used. ঠাকুরদর্শন and রাজদর্শন are also similarly used. Generally learned Sanskrit words are used to give an appearance of awe and reverence. We have already noted the use of such words as গাবিন, বিয়ানো, etc. and গোহাতি, প্রসব করা, etc. according as the objects denoted are animals or women. The dust of the holy places like কন্যাবন etc. is denoted by the more learned word রক্ত.

Corresponding to words used for ordinary or good people, i.e. the creation of the Good Spirit, the *ahura*-words, there is a whole series of *daeva*-words in Zoroastrian literature.<sup>1</sup>

To express humility different words are used according as the speaker refers to himself or to others, e.g. আমার কুঁচুরে পদবুলি দিয়া বাসিত করিবেন; আমার সামান্য এই বিজ্ঞের খুব প্রশংসা করিবেন কি? Cf. Hindustani आपका दौलतखाना but मेरा महीबखाना.

There are a few words in Bengali which are used differently according as they denote Hindus and Mahomedans, e.g. হিন্দু is the Hindu oil-man, মুসলিম is the Mahomedan of the same profession, তঁতি is the Hindu weaver, মোসলিম is the Mahomedan weaver.

Sometimes a strange psychology is discovered by synonymous words. Sanskrit बन्धुत्व and Persian ديارتک meant the same thing, but in Bengali the Persian word has acquired a degraded sense implying vulgarity. অগম্যন and বে-ইজ্ঞা, কল্যাণন and বে-হায়া, অসম্ভাভা and বে-আদবী are pairs originally having the same meanings. But now the Persian words give a stronger sense. Some English words in Bengali also are acquiring similar force. If you call a Bengali বাক he will not be so wroth as when you use নন-সেন্স (non-sense) instead.

"When terms distinguished or subordinated by common usage are examined, it is seen that etymology rarely justifies the differences that we attribute to them, e.g. species, kind, branch, class, division, brigade, regiment, battalion."

ঐহিক and ঐমান meant the same thing originally, but now a differentiation is made in their use. The former is used in Bengali before the

<sup>1</sup> *uši* in Avesta, when used literally to mean "ear," is in the *ahura*-sense, the *daeva*-word is *karana* (করণ); *para* (hands) is *daeva*, *zasta* (জস্তা) is the corresponding *ahura*-word, *tweraē* (make or create) is an *ahura*-word, *kerant* is the *daeva*-word.

This custom continues even to-day among the Persia, e.g. *shun* (to sleep) but the *daeva*-word is *খোদা*, *khān* (to eat) and *জোম*, and so on through a whole series.

names of elders while the latter is reserved for younger people. *नमस्कार* and *प्रणाम* both meaning "bowing down" have got a shade of distinction. *प्रणाम* implies greater respect. *दूध* and *कोर* are originally the same thing; now *दूध* means "milk" and *कोर* "milk thickened by boiling."

In passing from material to moral ideas, we shall see still better the effects of differentiation. Between *प्रेम*, *अव्यय*, *श्रुति*, *भक्ति*—no gradation imposed by etymology can be perceived. *प्रेम* is used in connection with affection for younger people, *अव्यय* and *श्रुति* for persons of equal status, and *भक्ति* for superiors.

The limits of the law of differentiation have been put by Bréal thus:—

(1) The terms to be differentiated must already exist in the language. Differentiation must first find a material in which to work, as it does not create, but only attaches itself to the terms existing in order to use and perfect them.

(2) The mind does not always manage to fertilise all the riches proffered to it by language. Grammatical mechanism by the combination of existing elements, can produce such a wealth of forms as to embarrass the intelligence. The over-production of tenses of Greek and Sanskrit verbs may be taken as example. Verbs denoting the same thing, e.g. *खाद्*, *भक्ष्*, *अद्*, *अश्* all meaning "to eat" are found. Originally they might have had different meanings now lost. The supplementing of one root by another might have in the beginning a semantic cause. The extinction of useless forms fortunately diminishes the weight of this dead capital.

(3) Another limit to the principle of differentiation is set by the greater or less progress of civilisation. There are shades of meaning which arise only among cultivated peoples.

The Sontals cannot distinguish all kinds of colour, so they have got only two names for all sorts of colour, *heude* (dark), and *pundi* (light).

#### *Irradiation.*

Irradiation is the name given by Bréal to a process by which good, bad, or any other particular sense becomes associated with particular forms—the idea being slowly introduced into the forms appears afterwards to be inherent (as in suffixes, etc.).

There is in Latin a form of participle (corresponding to Sanskrit *वच्य*, to express the idea of obligation. In fact it originally expressed



nothing more than the idea of action, whether passive or active. The conception of obligation made its entry afterwards. These are the participles in *-dus, -da, -dum*. Take for instance the Sanskrit verbs in *-চ্* called *inchoatives*, because they denote the beginning of an action that comes about gradually, e.g. *गच्छति*. Here the termination is used in its proper function. But in verbs like *अच्छति, यच्छति, उच्छति* it has not got that sense at all.<sup>12</sup>

There is in Bengali a suffix *-মি* which gives a depreciative sense to a word, e.g. *পাকামি, নষ্টামি, বুড়ামি, জেঠামি, ছেলেমি*।

The suffix *-ই* gives both the senses. It is peculiar that this suffix is often added to words of foreign particularly of Persian origin, and implies generally a pejorative sense, e.g. *গুস্তামি, চাণাকি, হাকিমি, সাহেবি*. Another pejorative suffix is *-দানা* used in a similar way, e.g. *মুকপিয়ানা, সাহেবিয়ানা, নবাবিয়ানা*।

The suffix *-আ* is used to denote larger things and *-ই* to denote smaller ones, e.g. *গোলা, পোটলা*, but *গুলি, পুটলি* and so on. It may be noted the distinction of gender in the primitive stage of languages depended upon this difference, which is still to be found in the languages of Africa. This *-ই* denoted the feminine gender. *টি, খানি*, etc., are used to denote smallness or affection *ছেলেটি, বুখানি*; cf. *নদে কেহুে লক্ষী বুল নাভিনীখানি* (শ্রীকৃষ্ণকীর্তন, p. 11). *টা* gives a sense of largeness and sometimes of contempt. As Pandit Jagannath Tarkapanchanana asserted : *তুমি রাজা নও, রাজাটা; আমি পণ্ডিত নই, পণ্ডিতটা* (you are no petty king—you are a big Raja; I am no ordinary Pandit, but a big one). The sense of contempt is found in words like *বুড়োটা, কেটা*, etc., e.g. *বুড়োটা কি বলে? আমি কেউ কেটা নই*.

We may happen to consider as belonging to the "formal element" letters or syllables taken from the "material element" of a word. This is a phenomenon of Irradiation.

<sup>12</sup> There exists in Greek a group of verbs ending in *-ισω*, that express a disease of the body or the soul. From some verbs with this inflection denoting disease, the idea of disease has been transferred to the inflection gradually, though originally it had no such signification.

There is a pejorative suffix *-ître* in French, giving the sense of smallness, corresponding to Eng. *-ish* (e.g. prettyish). The pejorative sense, which barely existed in Greek, but which begins to show in Latin, entered definitely into this suffix in the derivative languages. Modern German has a class of verbs that may be called "depreciative" for they express the action coupled with a suggestion of disesteem and irony: *klug* means "clever," the verb from it *klügeln* "means to pretend to be clever"; *witz* (wit), *witzeln* (to talk nonsense; originally, to pretend to be witty)।

The letter or syllable being neighbour to the inflection becomes transformed into an inflection itself. Such words as *despotism*, *patriotism* gave the idea that *-tism* was the suffix, hence we get *egotism* where *t* is out of place. So also the *n* in *tobacconist* is from analogy with *pianist* or *machinist*; and the *l* in *could* after *should* and *would*.<sup>13</sup>

In Bengali words like লক্ষ্যদ্বর, হাস্যদ্বর, etc. are often heard. The *স্ব* comes in by analogy with words like বশদ্বর, তেজদ্বর etc. It might be that in course of time *-দ্বর* will be considered the proper suffix.

The genitive plural sign in Bengali দিগের was formerly not an independent suffix, e.g. রামদিগের = রামাদিকের = রাম + আদি + কের. The word is pluralised by আদি added to it. The original sign for genitive is *-কের*—the whole is fused together and দিগের becomes the suffix for plural.<sup>14</sup>

### *Survival of Inflections.*

When an inflection disappears whether through the action of phonetic laws, or for any other reason, it does not follow that it will cease to exist for the mind. There it may still live a long time, thanks partly: (1) to tradition, partly (2) to the position occupied by the word in the phrase, partly also (3) to the comparisons which our memory instinctively makes with analogous constructions.

The words with Sanskrit inflections in Bengali may be taken as examples of the first case—কেন, অসত্য, অর্থাৎ, দৈবাৎ, চ্চাৎ, etc. The phrases গেল কাল (yesterday) and আসছে কাল (to-morrow) may be cited as illustrations of the second case. গেল, etc. were participles originally ending in Sanskrit क्त.

নাও ন বিন্ ন রবি ন শবীমণ্ডল, চিত্তরাজ সহাবে মুকল। (চিত্তরাজ স্বভাবে মুকল). মুকল = মুকত = মুক্ত (বৌদ্ধগান ও দোহা, p. 49) আইসন চৰ্যা কুকরীপাওঁ গাইড (গাইল) (ibid. p. 5).

This shows the transition stage. In old Bengali, the participles are declined according as the gender varied, e.g. বেলা গেলী.

<sup>13</sup> Mr. Wheeler tells us that the American “find means to provide a singular for words taken rightly or wrongly for plurals”. Such are, from *Chinese* and *Portuguese*, the singulars *Chinee* and *Portugues*. In this way the inflection *-se* passes to the condition of formal element. For Fr. *chaise* a singular *shay* has been found in America. *Orange* has lost the initial *n* (Hin নারঙ্গী).

<sup>14</sup> According to Mr. B. C. Mazumdar দিগের comes from দিগ + ত + genitive sign-এর *History of Bengali Language*.



Cf. স্ববরো ভুজঙ্গ গইরামণদারী

পেঙ্ক বাতি পোকাটলী।—মৌক্তগান ও মোহা, p. 41

বাটের ষাটশাল কহি গেল সে।

দখির চুন্দী মোর পার করি বে ॥

নাএর আশ্বরে গেলী চন্দ্রাবলী রাহী।

তার পাছে আর হত গোয়ালিনী মহী ॥—শ্রীকৃষ্ণকীর্তন, p. 145

যমুনা দেখিয়া মনে ডরাইলী রাহী ॥—ib. p. 146

বসিলো মাথাত দিখী হাণে।

বড়ারি চলিলী আন পথে ॥—ib. p. 7

Modern Bengali has lost its past tense and uses this participle form instead. The old use as participle is preserved in the phrase owing to the particular position of the word. In *আসছে কাল*, the participle is present progressive. Modern Bengali uses it as present tense.

The participial adjectives ending in -স্ত in Bengali are examples of the third case. কুটস্ত, গড়স্ত, চলস্ত, য়নস্ত—are formed after the analogy of the plural Sanskrit forms of the participles.<sup>16</sup>

We even see that feminine substantives have lost their gender and turned into neuters. Sanskrit *কলত্রম্* German *Mädchen* (maiden) is neuter.

The opposite process is illustrated in Sanskrit. *মিত্র*, *অপত্য*, are neuters though they denote masculine substantives.

Limits:—

(1) When an inflection is no longer represented save by a small number of specimens and when these specimens have themselves become unrecognisable they are abandoned or transformed.

We find a transformation of the genitive construction in expressions like *Regent Street*, *Queen Anne's Gate*, etc. Here is no longer a genitive that we perceive. We imagine ourselves to be pronouncing the very name of these public thoroughfares. The same holds good for the use in Bengali, e.g. *হারিসন রোড*, *দামোদ্র ঠাকুরের স্ট্রীট*, *রাণী মন্দির গলি*, etc.

It may happen that these survivals are preserved in the language

<sup>16</sup> "By means of a few precious fragments containing survivals, the declension of pronouns survives a most complete in the French language."

Another Latin form that still survives, although seemingly extinct in French as the neuter, e.g. *l'absolu* (the absolute), *le divin* (the divine). The Eng. abstracts which are in essence neuter are similar; *the true*, *the good*, *the beautiful*. Cf. *সত্যম্*, *দ্বন্দ্বম্*, *সুন্দরম্*

of literature or in the dialects, e.g. জলকে বাই etc. used in poetry and in the Bankura dialect.

কাখে কলসী পানীকে বার—ডাকের বচন  
 শুককে দক্ষিণা দিয়া ঘরকে গমন ।—কুন্তিবাস  
 ভিলাম আনমনে, একেলা গুরুকোণে,  
 কে যেন ডাকিল রে “জলকে চল” ।  
 —বরীন্দ্রনাথ,  
 (চরিতিকা, 2nd. ed., p. 54).

“So long as these do not detract from lucidity, these relics of a former age are precious: they endow the language with dignity grace, and power.”

#### *False Perception.*

We often imagine that we perceive an inflection where none exists. People have a feeling for utility, but do not trouble at all about history. They use whatever they possess.

In English *oxen*, the syllable *-en* is recognised as the distinguishing mark of number. Yet this is merely the Anglo-Saxon stem *oxen*, Sanskrit *ukṣan*. The real mark of the plural has been dropped. Cf. German, *der Ochs, die Ochsen; der Mensch, die Menschen* etc.

*More* was felt to be a comparative, whereas it is not really a comparative. This led to the supposition of a positive *mo* which gave *most*. *Cherries* (Fr. *cerise*) was originally singular but later on came to be considered as plural and a new singular *cherry* was formed. So also the word *pease* Lat. *pisum* was a singular, but a new singular *pea* was formed and another kind of plural *peas* as well.

Another kind of false perception is a belief in the presence of grammatical forms which might have never existed. In Sanskrit the instrumental, dative and ablative possess a single dual inflection. So little is the deficiency felt that philologists are not yet agreed as to which of the cases are missing.<sup>14</sup>

It would seem as if the variety of vowels in verbs like *sing, sang, sung*, had been invented expressly to mark the variety of

<sup>14</sup> The loss of an inflection may add to the significative value of that which survives. The difference of vowel between *man* and *men*, *Vater* and *Väter* is due to the influence of a final syllable originally present but later on abolished by the wear and tear of ages.



tenses." The diversity of vowels is produced by accentuation or contraction. Though not significative in its origin, this change of vowels has ended by becoming significative.

The opposite phenomenon of False Perception should also be noted. We sometimes perceive no inflection where there is one. *জলখাবার* contains the genitive sign *র*, but we use *জলখাবারের দোকান*. The people of Magura in Jessore, I have heard, rightly use *খাবার দোকান* and not *খাবারের দোকান*. The double inflections and suffixes come under this head, e.g. *শ্রেষ্ঠতম*, *একপঞ্চাশ*, *কাবুলীওয়ানা*, *স্বাভা*, *উৎকর্ষতা*, *গোরুগুলি সব*, *মনেহে*, and so on.

According to Moulavi Sahidullah the Bengali first personal pronoun in singular *আমি* is really a plural form, the genuine singular form being *মুই*; *আমি* is even now used for the plural in Assamese, so also the Marathi 1st pers. pronoun. *আমরা* is actually a double plural. When *আমরা* is formed with the general plural sign *-রা*, *আমি* has been relegated to take the place of singular. We do not now perceive it to be a plural.

In the combination *উকসারী*, the latter word is popularly believed to be the feminine of the former, which it is not. *সারী* is not *উকী*. The two are altogether different kinds of birds.

Again as Prof. Bhandarkar cites Bengali *আজকের*, *কালকের*, etc., as examples containing the Prakrit genitive sign *-কের*. This is also a case of false perception. The *ক* is really a pleonastic one which may be seen in the forms *আজকে*, *কালকে*, etc. The forms *আজকের*, *কালকের* are just as ordinary as any Bengali genitive.

The formation of Bengali genitive plural sign *নিগের* or accusative *নিগকে* has already been explained. It was so perceived as a separate word that in mediæval Bengali it stood independently, e.g. *আমি আপন চাকরের নিগকে আজ্ঞা করিয়া দিলাম* (From the translation of a letter by Rajiblochan, which was written by Nawab Sirajuddoula to Drake).

The perception of the negative particle in *অমুহ*, *অমদ*, etc., also furnishes cases in point.

### *Analogy.*

"Man is by nature imitative: if he has to invent an expression, he does it more quickly by modelling it on some existing type, than by

[1] The tenses of verbs in Esperanto are marked by the change of vowels, e.g.:

Infinitive *esti*; Pres. *estas*; Past *estis*; Fut. *estos*.

" *iri*; " *iros*; " *iris*; " *iros*.

" *ami*; " *amos*; " *amis*; " *amos*.

limiting himself to original creation. But it is a mistake to represent Analogy as a cause. Analogy is nothing more than a means."

In the following cases, as pointed out by Bréal, Language allows itself to be guided by Analogy :—

- (1) To avoid some difficulty of expression.
- (2) To secure greater clearness.
- (3) To emphasise either an antithesis or a similarity.
- (4) To conform to some ancient or recent rule.

We shall illustrate it one by one :—

- (1) To avoid some difficulty of expression :

"A more convenient formation having been found, the ancient formation is in a manner, arrested in its power of expression, reduced to that which it actually possesses, and deprived of all opportunity of further enriching itself. But from the moment it ceases to be enriched, it becomes impoverished."<sup>13</sup>

We find that in Sanskrit -मि is the termination of the 1st person, singular, present, throughout all the conjugation whether they have a thematic vowel or not. But originally there was a distinction. The thematic verbs had *ō*, while it was only the non-thematic verbs that had (-मि) -\*mi. Thus we have in Greek *ψέπω*, Lat. *ferō*, Goth. *baira*, which should be in Sanskrit *bharā* (भरा) instead of the actually existing *bharāmi* (भरामि); it is to be noted that this form in -*ō* is probably preserved in the Vedic subjunctive forms like ब्रवा (*bravā*) and the old Avestic *spasyā* corresponding to Latin *speciō*; while we have *ahmi* Sans. अस्मि, Avesta *ahmi*.

In Sanskrit, however, this distinction was lost and -mi was applied throughout, under the influence of some such analogy as दिद्यः : देद्यि :: भरामः : भरामि; or दिद्ये : देद्यि :: भरे : भरामि. In the Vedas the 1st and 2nd personal pronouns in the nominative dual are आवम् and युवम् आवाम् and युवाम् being used for the accusative. Gradually only the accusative survived, because in the noun declension there is no difference

<sup>13</sup> The case is exactly opposite in Greek. In the two conjugations in -μι and -ω in Greek, we find since the earliest ages, the one in -μι constantly retiring, the other in -ω as constantly progressing. The conjugation in -ω being the more ancient, presents the spectacle of a formation that has been stormed and sacked. Each of the losses that it has undergone has been a gain for the conjugation in -μι.

In Latin the struggle is already at an end. But even at the present day there remains in every Romance Language a witness to the conjugation in -mi.



between the nominative and the accusative in the dual. An exactly parallel case is the English 'you' and 'ye'; 'ye' was the nominative and 'you' accusative plural. Now both have combined in one 'you'. It seems, however, that the 'you' (accusative) first absorbed the dative and then it encroached upon the nominative. In colloquial Bengali *আমাদের*, which is genitive, is being used in the accusative, e.g. *আমাদের দ্বারা বোজা নয়* and *আমাদের দেরেছে*. So the accusative and the genitive are going to have the same form.

A declension that is easier and clearer gains ground from other declensions, e.g. the consonantal declension of Sanskrit passes into vowel declension in Prakrit and vernaculars, e.g. *नरम्*, *पिड*, *कर्मन्*, *मनम्* and *फलम्* are all a-declensions in Bengali and so forth.

(2) To secure greater clearness :

"So far as it can be avoided, grammatical forms must not give rise to ambiguity. If they are too short, too blunt, they threaten to become unintelligible."

In Avesta the termination *āt* is added to the ablative singular to all nouns to avoid confusion with genitive. This was originally purely pronominal.

The original instrumental singular termination in Sans. was *-ā* with consonant and vowel stems; e.g. Ved. *यज्ञा* and *महिता*. But even in the Veda and regularly in Classical Sanskrit the stems have as a rule the termination *-na* with the change of the final *a* of the stem to *e*. This is nothing but a case of pronoun where the *-na* is original, as we see from forms in the related languages. *तेन* (Ved. *त्वेन*), O. Persian *tya-nā*, Goth. *þan*. This suffix *-n* is probably the same as in *चन*, *विना*, Ved. *कुहवन* and Latin *pone*.

The original genitive plural termination is *-आम्* with consonantal and vowel stems. Cf. *ἱερον*, Lat. *deum*, Ved. *चरताम्*, *नरताम्*. The *आनाम्* was, according to Thumb transferred to *a*-stems, from the feminine *ā*-stems, which acquired it in the first instance from the *n*-stems.

आत्मभिः : आत्मसु : आत्मनाम् ::

बालाभिः : बालासु : बालानाम् .

Note also *आत्मा* and *बाला* are exactly alike in form, also accusative *बालाम्* which becomes identical with the genitive form *बाला* : *बालानाम्* :: *देवा* : *देवानाम्*. Cf. O. Persian *bagānām* from *baga* (a god).

In the conjugation of verbs which are irregularly declined, children

are often found to use what should have been the regular form. Instead of 'I came', 'I caught', children are often heard to say 'I comed', 'I catched'. Foreigners also make similar uses when first learning a language.

My little niece aged three uses *আমে* in the second person singular present instead of *এমে* which is the standard form. This is due to the third and first personal forms *আমে* and *আমি*. The people of Eastern Bengal, however, use *আমে* regularly.

(3) To emphasise either an antithesis or a similarity.

"The mind which naturally associates ideas in couples, likes to solder together contraries by giving them the exterior." While this helps the memory, it gives greater relief to speech, e.g. Latin *diu* (day), *noctu* (night) from *nocte*. English 'before' and 'after' *অহর্নিশ* (from *অহঃ* and *নিশি*), *অহোরাত্র* (from *অহঃ* and *রাত্রি*), *অপরোধী*, and *নিরপরাধী* (which should strictly be *নিরপরাধ*); *অকর্ম* and *সকর্ম* (*সুকর্ম*). The original form is *सुक्षम* in Sanskrit; Oriya still uses this form.

The compound *অমানবত্ব* is formed in analogy with *ইন্দ্রামনবত্ব* or *ইন্দ্রামৌ* or *চাণাচ্যবত্ব*. Marathi *पाश्चिमात्य* instead of *पाश्चात्य* is due to *दक्षिणात्य*; Bengali *উত্তর* in contrast with *জলদর*, *দগদর* and *বোয়দর*; *সানিজ* (from *chemise*) and *কামিজ*.

We may find in every language some words which from being similar in meaning have approximated in form. Cf. *অঙুঠ* (thumb), *ঙে* (lip), *কোঠ* (belly), *উপড়* (lap); *বুভ*, *গবভ* (bull), *গবঁভ*, *রসভ* (ass); *একাবশ* and *বাদশ*.

It is in syntax that this kind of symmetry is observed. In English because we say "to agree with some one" we say, too, "to differ with some one," also in Sanskrit *तया सह वियोगः* from *तया सह संयोगः*. Similarly in Bengali *ভাষার সহিত বিরোধ*, *ভাষার সঙ্গে হাড়াহাড়ি* and so on.

(4) To conform to some ancient or recent rule.

"We are now speaking of a rule not yet formulated; a rule at which mankind strives to guess and which we see children trying to discover. By presupposing its existence, the people actually creates it."

Greek verbs take the syllabic or temporal augment in the imperfect or aorist. But we are not prepared to find the augment modifying an adverb or a pronoun. This is however what happens.

In Sanskrit, too, the suffixes for the degrees of comparison of adjectives have been extended in use even with verbs and nouns to denote a greater degree e.g. *द्वचतर*, *स्त्रौतमा*, *पञ्चतितराम्*, etc.



The cases of double endings may also be considered here. Noun-forming suffixes are again added to nouns in analogy with the regular forms, e.g. Ved. मङ्गलता, Mod. Marāṭhī दास्यता, Beng. সৌভাগ্যতা, উৎকর্ষতা, etc.

Forms which bear an unusual aspect, are regarded as faulty, and brought back to the so-called regular type. In this way exceptions become less and less and finally disappear, e.g. निम्बूक (not निम्बक). Cf. ভাবুক, etc.

“*ब्रूकेशिनी शिरशोभा केशेर ह्येवमेव*”

“*वथा चातकिनी कृतकिनी वन वरशने*”

Now a word about *false analogy*. The phrase is a convenient term for designating such cases where analogy has been applied, but the word itself or the word with which it has been compared has been misunderstood. The falsity therefore comes in the understanding of the words compared and not in the analogy itself. If we bear this point in mind, we shall not be liable to be misled into the belief that analogy itself can be false or falsely applied. নেই মামার চেয়ে কান্না মামা ভাল—‘a blind maternal-uncle is better than no uncle.’ Here the word কান্না is really the Hindi word कान्ना which means ‘who may be called.’

But the application of analogy has to be kept within strict limits. Motives of clearness or of harmony suffice to hold analogy in check. If unduly pressed, analogy would make languages too uniform and in consequence monotonous and poor.

### *New Acquisitions.*

“We more often hear of the losses undergone by language than of the reinforcements which come to its aid, because the evolution of the latter is very slow and hence escapes observation.”

“There can be no question here of creations *ex nihilo*. The form which progress assumes is the appropriation to new usage of material transmitted by the past.”

Bréal cites the development of the Infinitive, the Passive, and the Adverb as illustrations.

The Infinitive is the product of a slow selection; it is the fruit of a tardily accomplished union between the substantive and the verb. Infinitive is not a mood, it is the most general form of a verb, disburdened of all accessory elements, viz. person, number, tense, voice. The infinitive is the most recent of verbal forms.

The passive form of expression is also a new development. It was by taking possession of the reflexive form (so also in Sanskrit the *Atmanepada* form) that the greater part of the I.-E. languages, especially Latin and Greek contrived to create a passive voice.

The adverb is another new development. It is an ancient adjective or substantive which has abandoned the regular plan of declension, e.g. once, twice, needs, etc., *चिरम्*, *अगत्या*, etc.

The tenses in Bengali are instances of "new acquisitions." None of these is formed regularly. The simple past and the future are formed by participles, e.g. *করিগ* (from Sanskrit *कृ*) and *করিব* (from Sanskrit *तव्य*). The other tenses are formed by adding different conjugations of root *আহ্* to the infinitive of the main verb, e.g. *করিতেছিলাম* = *করিতে* + *আছিলাম*, *করিতেছি* = *করিতে* + *আছি*. The past perfect and the present perfect are also similarly formed, e.g.

*করিয়াছিলাম* = *করিয়া* + *আছিলাম*,

*করিয়াছি* = *করিয়া* + *আছি*।

The development of post-positions is another case in point. In the development of the Indian dialects we find the case terminations themselves tending to disappear and post-positions taking their place, e.g. *আমার দ্বারা*, *আমা ইয়েতে*, etc.

The *upasargas* in Sanskrit have also been turned into prepositions, e.g. *उदरेषु* *आ*, *अधि* *क्षमि*; *तथा* *सह*, *गृहात्* *बहिः*; *अथे* *विना*।

### *Extinction of Useless Forms.*

"The extinction of useless forms is not to be understood only of those which, after having existed for a longer or shorter period, have dropped out of usage, but also of those forms which virtually possessing the right to live, have yet never attained realisation."

If some verbs having the same meaning be conjugated through all tenses and all moods in Greek and Sanskrit, there would be such an abundance of forms that the mind would be overwhelmed. But fortunately what is of no use is suppressed. Hence also the composite conjugations. In proportion as languages grow old they rid themselves of their superfluity. The extinction of useless forms goes the length of uniting different verbs in one and the same conjugation, e.g. I go, I went; I am, I was; I have been; and so on. Beng. *আছি*, *হাকিব*; Sans. *पश्यति*, *ददर्श*; *गच्छति*, *जगाम*, *अगमत्*; etc.



The pronominal declensions consisting of various stems may be taken as illustrations. The first personal pronoun in Sanskrit gives the forms अहम्, आहम्, वयम्, माम्, नः, अस्मान्, which come from different stems. Similar is the case with the second personal pronoun. The third personal pronouns also show the same thing, सः, तै, तस्मान्, etc., are of different origin. Sometimes the original uniformity is shown by forms which have grown obsolete, e.g. सस्मिन् for तस्मिन्, सस्मात् for तस्मात् in the Vedas.

The Bengali third personal pronoun also discloses the same fact. সে, তাহারা come from different sources. Only the nominative singular has retained the স-stem. In East Bengal however সে is used in the Vikrampur side instead of the standard তার (তাহার) in the genitive singular. The ত-stem is also found in older Bengali where we now use স-stem e.g.

সত্যুগে বেদ অর্থ জানি মুনিগণ ।

সেই মত চালাইল সংসারের জন ॥

জ্যেষ্ঠাযুগে বেদ অর্থ জানিতে নারিল ।

তে কারণে মুনিগণ পুরাণ রচিল ॥

(সে কারণে)—Prithvīchandra গৌরীন্দ্রল (1806),

(S.P. Patrikā, 1303, Vaiśākha).

A comparison between the verbal systems in the Vedic and Classical Sanskrit will reveal how much of extinction has taken place in the latter. In fact the chief difference between Vedic and Classical Sanskrit lies in the very elaborate tense-system which are found in the Veda, but are completely broken down in the classical. In the Vedas we have four well-developed systems of tenses each of which possesses a primary tense and an augmented tense (preterite), and has the three modal variations and the two participles, active and middle. In Classical Sanskrit only a fraction of these survive in the ten লকার given by Paṇini.

The suppression of certain words ensures clearer oppositions. The feminine of a word survives in composition, but as a simple word it may disappear giving place to another. সোঁ meant 'son', বি 'daughter' in Bengali; now they survive as such only in composition, e.g. ঠাকুরসোঁ, ঠাকুর-বি. But ordinarily বি has taken the signification 'maid-servant' and the corresponding masculine is চাকর 'man servant'.

In this sense সোঁ is never used and has been suppressed. Some-

times suppression comes about in another way. The regular masculine or feminine having been suppressed, another word of altogether different origin is supplied, e.g. Eng. *bull, cow; stag, hind; cock, hen; gentleman, lady*; etc. Beng. *বাক, বাণী; বাণী, বিন্দে; স্বামী, স্ত্রী; কৰ্ত্তা, গৃহিণী*; and so on.

When a language has at its disposal two correlative terms the suppression of the one must have the effect of changing the meaning of the survivor. This has been illustrated by *পা*, *কি* given above.

When the same idea is represented by two synonymous terms, Language gets rid of one of the two, though not so completely as to leave no traces. The word *গবর্নেন্ট* and *কোম্পানী* in Bengali are used to denote the ruling power. But the latter word has fallen into disuse, only surviving in a few phrases like *কোম্পানীর কগজ, কোম্পানীর মূল্য*, etc. *কি* and *যে* are another pair.

In the sense of daughter *কি* is almost extinct and only to be found in compounds like *ভাক্ত-কি*, etc. *যে* has usurped its dominion almost completely.

The extinction of dual number in all the modern I.-E. Languages furnishes us with another illustration. The dual being a special case of plural was considered a grammatical luxury and got rid of gradually.

Coming to noun-declensions we find several case-forms are identical, e.g. instrumental, dative, and ablative plural, ablative and genitive singular, genitive and locative dual. The original case forms must have been distinct but disuse or similarity of function or some other cause must have led to the extinction of different forms and helped towards identity.

## PART II.

### BENGALI SEMANTICS.

#### *The Deterioration of Meaning.*

Words originally possessed of good meaning gradually come to acquire a bad sense and are used in that special sense only. *ছোট* (small), *অসং* (non-existent), etc., have now come to mean, 'small-minded,' 'dishonest', respectively, e.g. *ছোটলোক* (small-minded man), *অসং ব্যক্তি* (dishonest man). The word *ইতর* (lit. others) is now used in the sense of 'low'. In the Bengali phrase *ইতর-বিশেষ* the original meaning is retained, e.g. Sanskrit *यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः। स यत् प्रमाणां कुर्वते लोकस्तदनुवर्तते।* — (*Bhagavad-Gītā*, iii, 21.) 'As do the great, so do the



rest of mankind.' Perhaps this use as contrasted with "the great," furnishes the clue to the transition.

There are certain words however, which are still in the midway, i.e. they are used both in good and bad senses. In course of time the bad sense only may survive. Examples are আড্ডা as in গাড়ীর আড্ডা (stand) and গুলির আড্ডা (rendezvous); খেলোয়াড় as in ভাল খেলোয়াড় (a good player) and খেলোয়াড় লোক (a designing man), etc.

Exaggeration often leads to deterioration. The word সর্বনাশ as in ছেলেটার সর্বনাশ করবে দেখছি (lit. I see he will *destroy* everything of the boy) is generally used to mean simple 'injury,' 'harm.' হেঁটে ম'রলাম (lit. I am *done to death* by walking) really means 'I am utterly exhausted with walking.' নিষ্কীর জীবন (lit. *lifeless* life) denoted 'life not so full of vitality.' Thus words possessed of a very strong meaning become less forcible in expression by being constantly used.

When a word is used in all kinds of associations, deterioration is often accompanied by a kind of discoloration. This is found often in colloquial language, e.g. তিনি ভয়ঙ্কর ভাল মানুষ (he is an *awfully* good man), অঙ্কে তাঁর সাক্ষাতিক জ্ঞান (his knowledge of mathematics is *striking*); cf. also German *schrecklich warm*.

The words which refer to the relations of sexes are specially exposed to semantic changes of this kind, e.g. সহবাস (lit. living together) means sexual intercourse, সভ্য (originally 'assembly') is also used in the same sense.

The word পীরিতি (commonly পীরিত in colloquial language) was used in its original good sense 'love' in old Bengali, e.g. কাহুর পীরিতি চন্দনের রীতি বসিতে সৌরভময় (চণ্ডীদাস, পদাবলী, p. 151); or

এতক বনিয়া চরণে পড়িয়া

হত বুক নারীগণে ।

কহয়ে কাকূতি করিয়া পীরিতি

আশীর্বাদ কর মনে ॥

চৈতন্যমঙ্গল (*A.B. Patrika* ed., p. 16).

In the time of Bharatchandra we find the word being used in both the senses দেহেতে চকুর জল অকলে মুছিয়া, কহিছেন প্রজাপতি পীরিতি করিয়া (affection), (*অরদামঙ্গল*, *Basumati* edition, p. 52) but in বড়র পীরিতি বালির বাধ, কণে হাতে দড়ী কণেকে চাদ (*বিদ্যাহৃদর*, p. 74) the word is used in a somewhat bad sense. In modern Bengali however the word signifies only 'illicit

love.' Dr. Dineshchandra Sen remarks that it was the promiscuous mixing of men and women in the lower orders of Vaishnava Society, which by leading to immorality, caused the degeneration in the meaning of this word. (*History of Beng. Lang. and Lit.*, pp. 826 ff.)

There are certain words which by their association acquire a degraded sense. *রক্ষিতা* (paramour), *বহাভন* (money-lender) originally meant 'protected' and 'great man' respectively. It is an irony of fate that cooks in Hindu families, who are mostly Brahmainas should be given highly honoured names all over Northern India. Bengalis call them *ঠাকুর* (God), Oriyas call them *পুজারি* (worshipper); Biharis use *বাবাজী* (father), and U.P. people *মহারাজ* (great king) for them. A maid-servant is ordinarily called *ঝি* (lit. daughter). The original meaning is still to be found in phrases like *ঠাকুর-ঝি* (father-in-law's daughter), *বোন-ঝি* (sister's daughter), *ঘোষের-ঝি* (Ghose's daughter) *মাতৃ-ঝিয়ে* (mother and daughter) and in some proverbs (which may be said to be the repository of old usage), such as *ঝিকে মেরে বোকে শাসন* (lit. to chastise the daughter-in-law by beating the daughter), etc. The word *চাষা* originally meant 'cultivator,' now it means 'unmannerly' because of the rude manners of the cultivator. It is curious to note that this word having acquired a bad sense, a man especially if he belongs to a high caste but lives on agriculture is called *চাষী* to distinguish him from a *চাষা*, e.g. *চাষী গৃহস্থ* (a family living on agriculture).

Certain words acquire a degraded sense when they pass from one language to another. *খয়ের-খাঁ* a well-wisher, from Persian *khair-khvāh*, means 'sycophant' in Bengali, *চলাক* from Persian *cālāk* means 'clever,' but *চলাকি* means 'wiliness, cunning' in Bengali. Other examples are *বাহাদুরি* (bravado), *গুস্তাখি* (meddlesomeness), *ইয়ার-কি* (vulgar friendship), originally from 'brave,' 'expert,' 'friend.' Perhaps here is reflected through language the attitude of the conquered people towards their conquerors.

Another phenomenon is the tendency to level the meaning by constant use *মহারাজ*, *বাবু*, *মহাশয়* etc., are cases in point; cf. also Marathi *नाम्ना*. Their original use has been preserved in phrases like *উলার বাবুয়া* (the great Zamindar Babus of Ula), etc. At present the word is used as an ordinary title like English Mr. and Fr. Monsieur, Ger. Herr has also shared the same fate. The following peculiar use of the words *মহাশয়* (lit. great-minded) and *হুজুর* (gentleman) may be noted *ভট্টাচার্য্য মহাশয়ের মত নীচমনা* (low-minded) *লোক আমি দেখি নাই*; *তঁার মত জুয়াচোর* (dishonest)



ভদ্রলোকের সঙ্গে আমি সখ্য রাখি না। The original sense of the word is preserved in the following: চিঠি পড়া শেষ হইলে রাসদলি বলিয়া উঠিলেন, বেয়াই অতি মহাপুত্র লোক (চাক বন্দো, পত্রাভিলাষ, p. 118). The word বাবু has even come to acquire a bad sense, meaning 'a foppish lazy fellow,' as in বাবুগিরি.

The degradation has extended even to pronouns. The use of the pronoun তুই furnishes an illustration. It is often used in a deteriorated sense. The phrase তুই-মুই-করা means 'slighting one by calling one তুই.' The word, however, is used in a good sense in addressing mother-land, God, mother, etc. in a sense of affection and familiarity, e.g. মা আমার গুরাবি (তুই) কত (স্বামপ্রসাদ); অগ্রাণে তোরা ধানের ক্ষেতে কি দেখেছি মধুর হাসি 'What beautiful smile have I seen on thy fields of paddy in the month of Agrahayana' (রবীন্দ্রনাথ). The use of the word 'thy' in English is an exact parallel.

The word পাষাণ has an interesting history. It was formerly used in quite a good sense. But now it has come to mean the very opposite. A sect of ascetics, who were non-Buddhists, were called, পাষাণ্ডা (पाशंडा) by Emperor Aśoka and were awarded royal gifts by him. Manu uses the word in the sense of non-Hindu. Later on the Vaishnavas began to apply the term to sects other than theirs. It then came to acquire the general meaning 'unbeliever' whence 'sinner,' 'rogue.' In Hindustānī the word पाशण्ड (प = ख) is still used in the sense of 'unbeliever.' In Gujarātī, however, पाशण्ड means a rogue.

বিরক্ত means উদাসীন (indifferent, not attached to the world) in চৈতন্যভাগবত and other old Vaishnava books. It is now used in the sense of 'disgusted,' though the original use is still retained by the Vaishnavas, e.g. বিরক্ত বৈকব. So also is the word আত্মসং, cf. তত্ত্বি দিয়া জীবে প্রভু কর আত্মসং 'Make the people thy own by giving them the spirit of reverence.' Now the word denotes 'to make one's own by dishonesty.' প্রচণ্ড is another word used in a good sense in চৈতন্যভাগবত, e.g. প্রচণ্ড অহং. It is now generally used with words denoting something bad, as প্রচণ্ড ক্রোধ, etc.

Effects of party warfare, of the strife of interests and of opinions often give rise to bad senses of words. German *Kultur* has acquired a bad sense since the outbreak of the world-war. The term *Bolshevik*, which has become associated with such tragedy and horror, was in the beginning an innocent word enough, the original Russian meaning being "men of the majority." In India such a bad odour has been attached to the word 'native' used by Anglo-Indians, that a Govern-

ment circular has been necessary for the use of the word 'Indian' instead. The name of the 'moderate' party in India is *মদরত দল*, lit. 'the party addicted to pride.' The word *টিকটিকি* (lit. lizard) is used to denote 'detectives.' These words are gradually gaining currency. Here the laws of meaning change and phonetic 'decay' may be found to work side by side.

Sometimes the word may be used in a particular dialect of a language in bad sense, e.g. *নারি* in East Bengal dialect is used to mean 'a woman of ill repute.' In West Bengal, however, the word denotes 'a woman' though a sense of contempt is implied.

### *Indirect Expression of Meaning.*

Closely allied in some respects to the previous phenomenon is the peculiar process by which things are meant by terms other than the usual ones. The outward expressions may not correspond to the inner meaning. Sometimes the meaning may be the very opposite. Again in other cases it is expressed only in an indirect manner.

The word *শৌচ* which only means purity or cleanliness, is used to veil the disagreeable but all the same every day bodily necessity. Wine is sometimes referred to colloquially by the terms *মাত্তেবদী* (খেনো মদ—a kind of ale made from paddy, lit. the goddess of the paddy), or *লাল-পানি* (lit. red water). All this illustrates the humour of the people. In Gujrati also *লাল-পানী* is used in the same sense. To speak of a man as a *মাতাল* (drunkard) is rather harsh, so we say *তার পান দোষ আছে*, in its literal sense 'he has the bad habit of drinking.' When a woman goes astray we say *সে বেড়িয়ে গেছে*, lit. 'she has gone out (of her family).' When a man dies we prefer to say *তিনি স্বর্গমন করেছেন* (he has gone to heaven), *তিনি পঞ্চদশ করেছেন* (he has undergone dissolution into the five elements), *তিনি ইহলোক ত্যাগ করেছেন* (he has left this world). Cf. *কৃষ্ণপ্রাপ্তি* (to get Krishna, i.e. to die).

On a close examination of the causes it will be noticed that this is the result of a very human disposition, as Bréal says, which prompts men to veil, to attenuate, to disguise ideas which are disagreeable, wounding or repulsive. There is nothing in it all save a feeling of consideration, a precaution against unnecessary shocks,—a precaution which whether sincere or feigned is not long efficient, since the hearer seeks out the thing behind the words, and at once identifies them.

Sometimes the very opposite term is used to express the sense.



চল বাড়ন্ত (lit. rice is in the increase) is the common expression for 'there is no rice', which is regarded as unlucky to utter. All Indian languages seem to use this method. The Oriyās also say ଟାউল ବଢ଼ିଛି. As Gune points out, in some of the native states people speak of बादशाहके दुश्मनकी तबियत अच्छी है, 'the health of the Emperor's enemy is well,' when what they really mean is, 'the Emperor is ill.' The Bengalis use এস 'come' for 'go' while bidding farewell. দাঁড়াও (lit. 'stand up') is used to mean 'wait.' A man while sitting may also be requested একটু দাঁড়াও (wait a bit).

The Bengali Hindu wife has to take recourse a good deal to this indirect manner of expression. The husband is never referred to by his name, কৰ্ত্তা or বাবু or the pronoun উনি is used instead. If a gentleman happens to be of the same name as any of the names of the superiors of her husband's family, it is considered a serious breach of decorum on her part to pronounce that name. If the name of her husband's elder brother and that of the servant be identical, say নীলরতন she will call the servant by some such name as কৌলু (for কৌলু=নীলরতন) or change the name of the servant. The custom is in vogue all over India and even outside, e.g. the rural districts of England. (Giles, *Manual of Comparative Philology*, p. 238.)

The Kafir women, as we are told by the Rev. J. W. Appleyard, in his excellent work on the Kafir language have many words peculiar to themselves. This arises from a national custom, called *Ukuhlonipa*, which forbids their pronouncing any word which may happen to contain a sound similar to one in the names of their nearest male relations, from *hlonipa*=to be respectful, to avoid mentioning one's name. (Max Müller, *Science of Language*, Vol. II, p. 43.)

Another cause of this indirect process of reference is personal or sectarian hatred or prejudice. A Vaishnava, whose hatred against Śāktas is well known, is said to have spoken in the following manner while reporting that the kid has been cut into two, and weltering in a pool of blood on a field near Durgāpur under a *bel* tree :—হাতীভেঁড়ার মা'র নগরের মাঠে তেলকাড়ার গাছের তলে বাছাকে আমার কে হুখানা করে বনিয়েছে, কবে সব গা ভেঙ্গে গিয়েছে (i.e. হুগাঁ (গণেশের মা)-নগরের মাঠে বেগগাছের তলে ছাগলছানাটিকে কে হুখানা ক'রে কেটেছে, রক্তে সব গা ভেঙ্গে গিয়েছে). The very names of Durgā, and the fruit of the *bel* which is used for her worship by the Śāktas, and the very idea of cutting into two a living animal, are repellent to the Vaishnava, the chief doctrine of his religion being অহিংসা পরমো ধর্ম:

In this connection we may notice the various figures of speech Irony, Euphemism, Periphrasis, ব্যাক্ত্তি, etc. When discussing the character of a dishonest man, if we say সে বড় সাধু! we really assert that he is not honest. In ব্যাক্ত্তি censure and praise are expressed in the same language, the words having double meanings.

“বিবাহ করিয়া সীতারে ল’য়ে,  
আসিলেন রাম নিজ আগরে,  
গুনিয়া যতেক বালক সবে,  
আদিয়া হাসিয়া কহে রাখবে,  
জন হে কুমার তোমারি আজ,  
কুলের উচিত হইল কাজ।  
তব হে জনম অতি বিপুলে,  
ভুবন বিদিত অজের কুলে;  
জনক হুহিতা বিবাহ করি  
ভাগ্যে তাহাতে যশের তরি।”

(From a quotation in পদ্যপাঠ, ৩য় ভাগ, Introduction.)

Here Rama is praised for marrying the daughter of King Janaka and this is quite worthy of one who is born in the line of অজ the world renowned ancestor of Rama. The other meaning is that Rama has married the daughter of his father (জনক) as befits one who belongs to the race of goats (অজ)!

Sometimes humility on the part of the speaker expresses the meaning in rather an indirect way. When a gentleman requests his guest একটু জল খেয়ে যান (lit. please drink a little water), what is really meant is not water alone, but it may be a good dish along with it. Houses are given names which do not at all represent the nature of the building. মদনমোহন কুটির may be a many storied big building though the word কুটির means only a cottage. Sometimes this humility causes reference to persons in the third person. In expressions like প্রভু, দাসের ভাগ্যে কি হবে? “O Lord, what is ordained for the humble servant? (referring to the speaker himself).” অয়ং জন: a modest phrase to designate the speaker himself is used in Sanskrit. In *Vikramorvaśī*, II, the King when taking leave from Urvaśī says *স্মৰ্তব্যোহয়ং জন:*; cf. *ḥdo árjap.*

In sentences like হুজুর কি বলেন, ‘What does your Honour (lit. presence) say?’ the same cause operates. In Sanskrit forms like *আর্য্যপুত্র*, *মহা*, *মগবান্* etc. are instances of the kind. Sanskrit *মবান্* and



Bengali অপনি (from Skt. *āpān*; Prak. *apā*) may have the same cause for their being used for the second person, though they themselves are originally third persons.

The colloquial ইয়ে (from ইহা)—East Bengal ইসে—is used in Bengali for all sorts of things, when the idea to be expressed does not at once come forth before the mind of the speaker. Bhojpuri Hindi एहि is a similar instance.

Some uses of the negative in Bengali, while implying emphasis, also give the opposite sense which is positive, e.g. খাও না dost thou eat.

In Hindi also ना is used in the same way. Gujrati has ને and નિ used in the same sense. But Bhojpuri uses नु instead. Babu Bijoy Chandra Mazumdar, however, is of opinion that this ना is only another form of Sanskrit नु. Then of course the negative sense does not at all come in.

In the interrogative sentence *জিনিষটা কি অমন্দ ?* the *অমন্দ* implies that the thing is not bad, the real form should be *জিনিষটা কি মন্দ ?* "Is the thing bad?" In Eastern Hindi we find a similar use in *अचंचल* 'restless' for Sanskrit *चंचल* (Hoernle, *Comparative Grammar of the Gaudian Languages*, p. 95). But in Bengali the original negative sense is preserved as is illustrated in the following lines:—

পরশমণির প্রদীপ তোমার অচপল তার জ্যোতি,  
সোনা ক'রে নিক্ পরশে আমার সব কলঙ্ক কালো ॥ (রবীন্দ্রনাথ)

Sometimes nervousness and superstition cause indirect expression. Small-pox is referred to as *শীতলার কৃপা* (cf. *মায়ের অনুগ্রহ* 'the favour of the goddess, *Śitalā*, the cooler'), a snake at night as *লতা* (lit. creeper), a ghost as *দেবতা* (lit. God) and so forth. Cf. the common Greek name for the Furies, *Eumenides* or the well-disposed ones.

### *Elevation of Meaning.*

The contrary of the process of deterioration is what may be called *Elevation of meaning*. Just as rising in the physical, moral and social world is more difficult than falling, so also is the case here. Instances of the degradation are very numerous but those of elevation are comparatively rare.

Some words from Sanskrit have assumed an elevated sense in Bengali. The word *সাহস* is an example. It is defined in Sanskrit as,

মনুষ্যসারগং ক্ত্যং পরদারামিষ্যগম্ ।

পাশ্চাত্তমদন্তত্বৈব সাহসং পশ্চাদা স্মৃতম্ ।

(Cf. *সাহস* = বলৈব < *সহস্* used in the *R.V.* in the sense of strength.) This practically implies *সাহস* is the term for all sorts of heinous crimes imaginable, murder, theft, rape, haughtiness and falsehood. But strangely enough it has come in Bengali to exclusively mean 'noble courage.'

চাই বল চাই দ্বাড়া আনন্ড উজ্জল পরমায়ু

সাহসবিশিষ্ট বকপট—(রবীন্দ্রনাথ)

We rather add the prefix *হঃ* (viz. *হঃসাহস*) to denote rashness, etc. *হঃসাহস* is also occasionally found. In Gujrâti *সাহস* is used in both the senses.

*কাপড়* originally meant 'old rag' (cf. *पटञ्चरं जौगंवस्त्रं समौनस्तक-कपटौ*). Pali *कप्पट* = *हिरवस्त्र*, Oriyâ *କପ୍ପଟ* = *ଦୌର୍ঘ ହିରବସ୍ତ୍ର*. Now it means an entire piece of good cloth. Here the law of restriction also works.

*সহস* has a similar history. In Sanskrit it means 'fear' (cf. *सम्मान्तद्धयो रामः रामायणम्, आरखकाख*). In old Bengali books like Kavindra and Shrikaran Nandi's *Mahabhāratas* the word is used in its original sense of 'fear,' e.g. *সহস না করে ভীয়ে হাতে ধ্বংস*. In modern Bengali it has the meaning 'respect.' The respect inspires fear perhaps.

*মুগ্ধ* was used to denote 'beautiful' or 'foolish,' cf. *सुगन्धसु सुन्दरे मुग्धे; इत्यादिभिः प्रियव्रतैः अनुबुध्य सुग्धम्—Uttararāmācarita*, Act III. *ভাগ্যত মুগ্ধ* (foolish) *রাধা না পাতিল কানে (চণ্ডীবাস, শ্রীকৃষ্ণকীর্তন, p. 27)*. In old Bengali we find the word used also in its original literal sense : *দেখি রাধা মুগ্ধ হ'য়ে* (swooned) *পড়েন ধরতী*. In modern Bengali the word is exclusively used in the good sense—

শ্রামলা বিপুলা এই ধরা পানে

চেয়ে থাকি আমি মুগ্ধ (charmed) মহানে—রবীন্দ্রনাথ

সাত কোটি সন্তানেরে, হে মুগ্ধ (fond) জননী

বেবেছ বাঙালী করে' নাগর করনি—চরিত্রিকা, p. 245.

Words like *সংঘাতিক* as in *সংঘাতিক জ্ঞান* (striking knowledge), etc. which have been given elsewhere may be taken as illustrations of this law, only in that particular context.

Some words while being used as equivalents for English words



have come to acquire an elevated sense through misapplication, e.g. বাধিত 'obliged' (lit. pained), cf. न तथा बाधते स्तन्यः यथा बाधति बाधते ।

### *Concretion and Abstraction of Meaning.*

These are two allied processes. The process of concretion takes place when an abstract word, instead of keeping its abstract sense, instead of remaining the exponent of an action, a quality or a state, becomes the name of a material object.

Sometimes the modified word preserves both the meanings, e.g. নিমন্ত্ৰণ as in নিমন্ত্ৰণ খাওয়া to partake of the food offered by the inviter, but in নিমন্ত্ৰণ বন্ধা the abstract sense 'invitation' is retained.

The abstract idea is sometimes forgotten, the material signification alone surviving, e.g. জনতা (formerly also denoted মহুয়াহ) now means crowd—ভেদি সে জনতা উঠিল রোল. সম্বন্তি means 'lines of descendants,' অবরোধ, harem (lit. confinement), অরাতি means 'enemy.'

“অরাতি বিরুদ্ধে পরাজিত হ’লে

চিত্তানলে লগ্না তম্বু দিত ঢেলে ॥

(হেমচন্দ্র, ভারতকাহিনী, *Basumati* ed., p. 346.)

জাতি ( $\sqrt{\text{জন} + \text{তি}}$ ) seems to have meant originally 'birth.' Now it means genus, species, caste, race, etc., e.g. মানবজাতি, বাঙালীজাতি, কারবজাতি, etc.

The opposite phenomenon abstraction takes place when words denoting concrete things gradually come to be used in an abstract sense. কপাল (forehead) now means 'fate.' The word হৃদয় 'heart' is now used in its figurative sense হৃদয়হীন, আমি তোমার জন্তু সিঁহোদন পর্যন্ত পরিত্যাগ ক’রে এসেছি, তুমি আমার ত্যাগ ক’রো না (cf. 'to take heart').

In old Bengali we find the word used in its concrete sense—

হৃদয়(জ) মুকুলি হেরি খোর খোর ।

বনে আচর দই বনে হোর ভোর ॥—বিদ্যাপতি, p. 6.

প্রথম নৌবন হোর মুদিত ভাঙার ।

হৃদয়ে কাঞ্চলী গজমুকুতার হার ॥—শ্রীকৃষ্ণকীর্তন, p. 58.

দাড়ি পড়িয়াছে তার হৃদয় ছাড়িয়া ।—গোবিন্দদাসের কড়ুতা ।

The word কপাল retains both its concrete and abstract sense but in the case of the word হৃদয় the concrete sense is altogether gone.

সম্পত্তি is used in its concrete sense only, e.g. সে অনেক সম্পত্তি কিনেছে । Here it means 'landed property'. In old Bengali however it is seen to

be used in an abstract sense. নবদীপ সম্পত্তি কে বর্ণিবারে পারে—‘Who can describe the prosperity of Navadvipa?’ Cf. বিদ্য=country (in Sanskrit).

The phrase বুকের পাটা (lit. the broadness of chest) now means ‘courage’:

ভূতলে আনিবে মাগো কলি আমার লোহাপেটা

আমি তবুও মা বলে ডাকি এমনি আমার বুকের পাটা।—রামপ্রসাদ.

দেবতা probably originally meant the collection of gods, now it means an individual god. The quality of a god is now denoted by the word দেবত্ব in Bengali.

The abstract noun forming suffix অন্ত্ gives us the words ভবন (habitation), বসন (clothes), etc. which are examples of concretion.

Instances may be multiplied in this way. We shall now close the chapter with the remark that abstraction becomes rather frequent along with the progress of language and the advancement of civilization.

### *Restriction of Meaning.*

“Our languages are condemned to a perpetual lack of proportion between the word and the thing. Expression is sometimes too wide, sometimes too narrow. We do not notice this want of accuracy because, for the speaker, expression adapts itself to the thing through the circumstances, the place, the moment and the obvious intention of the discourse. At the same time the attention of the hearer, who counts for half in all languages, goes straight to the thought behind the word, without dwelling on its literal bearing, and so restricts or extends it according to the intention of the speaker.”

The real cause of disproportion between the name and the thing is the nature of the verbs. The roots which are properly called *धातु* in Sanskrit are the “essential and capital” part of our languages. Nouns and adjectives are mostly derived from them. The subjects, object or instruments of an action may be formed from the same verb, which of course has its own general signification. So the special forms derived from it must become restricted in meaning by usage. The verb denotes something like an abstract idea—the name of the action. The absence of roots of general ideas in some primitive and savage speeches is to be noted. Thus several words are formed out of the same verb as one by one they become limited in meaning; the same source is drawn upon and other new words are formed which again in their course be-



come restricted in meaning and thus the process goes on. ভাবনা, ভাবা, ভাব, all belong to the root ভূ 'to be', ভাবনা means 'anxiety', ভাবা 'to think' and ভাব 'feeling'.

This phenomenon of restriction is perhaps the most interesting and at the same time instructive side of semantics, there is hardly any profession or any state of life which does not use the general words of the language to its own advantage and gives them a peculiar impress of their own, making them restricted in meaning.

"The more advanced the civilisation of a nation" as Bréal points out, "the more varied are these Restrictions of meaning." The word গুলি to a soldier means 'a bullet', to a tailor 'a ball of thread', to a boy 'a marble' and so on.

Words which formerly denoted a whole class may gradually come to mean merely a particular portion of that class. বৃহৎ denoted all sorts of animals (cf. पशवोऽपि स्मृताः, *Amara*.) but it now means deer only. The restriction is found even in Sanskrit. The history of the English word 'deer' is also similar. In Persian *murgh* (مرغ) means 'bird,' a winged creature, but in Bengali we use the word in a restricted sense, namely 'cock' (cf. O.E. *fugol*=bird > *fowl*). অদল is used to denote the weaker sex, its literal meaning is 'one who has no strength,' and to man the woman was pre-eminently weak, whom they were to protect, e.g. অদল, অদলী, দুর্ব্ব অদল দ্বন্দ্ব (দ্বন্দ্বীভুক্ত, দ্বন্দ্বভুক্ত), similarly অদলী, দুর্ব্বী, etc. The Bengali dialectal word মুনিহ now means a labourer. It is same as দহুহ (cf. colloquial, দনিহি); the very form মুনিহ is found in its general sense of 'man' in some of Aśoka's Edicts; सर्व मुनिषा मे पञ्जा (Jaugad, 2nd Edict).

The most universal necessities of life had often very general names at the beginning. This is found in other languages also.

অন্ন—(√অদ+ক্ত) (cf. भक्ष > ভাঙ) which is our staple food, lit. means 'that which is eaten.' ধন was originally the same as ঘন 'wealth' (ঘন+স্বার্থে ঘ). Grass is called by the most general name 'that which is eaten' (√ঘস্+মদগ্+অ, কর্ম্মে).

Sometimes it is found that the various meanings of a word grow obsolete excepting one and it goes down to future ages with the meaning which alone has survived. The word সম্বন্ধী is a case in point. It was originally used to mean any relation; एष वः श्लाघ्यसम्बन्धौ जनकानां कुलोदहः (*Uttararāmacarita*, Act IV). "Here is your esteemed relation, the chief of the race of the Janakas." Here the word is used literally in

the sense of 'connection.' But now in Bengali *স্বামী* is used only in the sense of wife's brother. In Gujarātī as in Sanskrit *সম্বন্ধী* denotes 'any relation' but in Hindi it has been restricted to one 'by marriage,' *বৈবাহিক*, and is used in the restricted sense of brother-in-law may be noted in this connection. (Cf. German *Schwager* and *Schwagerschaft*, relationship by marriage.) *ধূতি* and *সাড়ী* are now restricted to mean the cloth worn respectively by male and female persons. But formerly they used to denote cloths worn by either a man or a woman.

দবল কমলাসনা ধৌত ধূতি পরিধানা—(ঘনরাম)

পার্বতী রূপবতী, হরিদ্রাবৃত্তি, পরিয়া বসিলা আসনে—(কবিকঙ্কণ, p. 24.)

পরিয়া লোহিত সাড়ী, বৃকে আচ্ছাদিত দাড়ী।

চণ্ডিকারে করয়ে গোহার। (কবিকঙ্কণ p. 287.)

Marathi *घोतर* < *घोत्र* means 'washed garment,' *ঘোতী* in Hindi denotes both the kinds. *বাই* in Bengali means a Hindustani nautch girl only (cf. *বাইনাচ*). The word *বাই* originally means any respectable lady, coming most likely from *माइ* 'mother' as Pandit Vidhusēkhara Sāstri suggests; cf. Marathi *बायको* = wife and is used in that sense even now in Rajputana, Maharashtra and Gujarat, e.g. *अहल्या बाइ, पंढरिबा रमाबाइ* etc. *बाइ* also means a mistress in these languages, but that is not the general acceptance of the term. In Bengali the word has only one meaning, viz: 'nautch-girl'. *তামাসা* is often used in the sense of 'joke' in Bengali—

এ কি রে তামাসা! সকলে অবাক!

কারো মুখে নাহি ভাষা।—দেবেজনাথ সেন, অশোকগুচ্ছ.

But Hindi has retained the original sense, 'show.' *জট* in old Bengali meant 'hair', now it means 'matted hair' only.

ময়ূরপুঞ্জে বান্ধি চূড়া, কেশপাশে দিখাঁ বেড়া

কনয়া কুন্তলে বান্ধি জট।—শ্রীকৃষ্ণকীর্তন, p. 346.

জটে দড়ি দিয়া বীরে বান্ধিলেক চালে।—কবিকঙ্কণ, p. 102.

The restriction of meaning in synonymous words is sometimes very peculiar. *শ্রীযুক্ত* and *শ্রীমান* (lit. endowed with *শ্রী* or fortune) were originally used without distinction before names of persons, e.g. *পুণ্ডরীকচন্দ্রনন্দ শ্রীমান্ পদ্মিরাঙ্গো মহাবলঃ* (*Rāmāyana*). Now in Bengali *শ্রীমান্* is used only before the names of younger people. *ওষ* and *কীর* meant the same thing. *কীর* means now only a special preparation of milk. In some



cases the synonym extends and contracts itself by just so much the domain of its companion. জ্ঞাতি and কুটুম্ব were originally synonyms. Now জ্ঞাতি is reserved for 'kinsmen' and কুটুম্ব means 'relations by marriage'.

A word may receive a particular impress from a particular class of people and emerge with a restricted meaning, e.g. গরম মশলা means দাক্তিনি, ছোট এলাচ and লবঙ্গ only; and পাঁচকোড়ন denotes not any five kinds of spices but only কালজিরা, মোরি, মেতি, ঝাড়ুদী and ধনে. The words মহোৎসব (commonly মজব) and সঙ্গীর্ষন being used in connection with Vaishnavism have acquired a peculiar significance. The particular festivity of the Vaishnavas in which cooked food is indiscriminately distributed amongst the people assembled is called মহোৎসব. The word literally means a 'great festivity' and in Sanskrit it is always used in that sense. সঙ্গীর্ষন, the Sanskrit meaning of which is 'reciting' or 'singing,' is used to denote a particular kind of singing of God's name by a procession of Vaishnavas.

At other times it is found that a word changes its meaning and becomes restricted in sense on account of the influence of some historical event. ভেক which used to denote Sanskrit বৈষ (or বৈষ dress; cf. Marathi भैष or भैस, Apabhramśa Hindi, भैष or भैख, घ=ख) took with Vaishnavism the special meaning, 'dress of a Vaishnava.' "Once impressed with the seal of religion, all other usages came to an end." ভেক লগয়া now means 'to become a Vaishnava.' In old Bengali the meaning 'dress' is found :—

তাজিরা আপন ভেক, নারদ হইল সেক

পুনরন্দর হইল মলানা ।

—শ্রুত পুরাণ, *Parisat* Ed., p. 141.

The use of the word in the same sense in modern Bengali is only accidental, the speaker trying to transfer the association in another similar field.

তার এই মুসলমানী বেশ দেখিয়া কমলা হাসিয়া ভিজ্জাশা করিলেন—ও কি রে ! যোবিন্দ হাসিয়া বলিল—শুকঠাকুরের দেখেই ব্যভূতে পারা চাই ত যে এট শিয়াটি কি রকম ভক্তিমান ! ভেক নইলে পরিচর পাবেন কেমন করে ?—চাক্র বন্দো, পঞ্চতিলক, p. 199.

Sometimes the vulgar form of a word is used in a restricted sense while the learned form retains the general signification, e.g. দেহা in the sense of cloud is used by the ordinary folk, while the original দেবতা means 'god'. In poetry দেহা is even now used in the sense of cloud.

পিছনে বসিছে বরষার জল

শুক শুক দেখা ডাকে ।

—রবীন্দ্রনাথ, গীতাঞ্জলি, p. 14.

অষ্টমী তিথি কৃষ্ণপক্ষ অঁধারে নিখিল হারা,

শুক শুক ডাকে বরষার দেখা অঁধারে বসিছে ধরা ।

—বতীন বাগচি, নাগকেশর, p. 29.

In our every day language we use a large number of words in their restricted sense, which use varies according to time and place and leaves no durable traces. The word শহর means to all country folk the nearest town. We had a maid servant who came from a village near Berhampur, which to her was the town *par excellence*. But even when she was in our house at Krishnagar, which was as good a town as Berhampur, she always meant Berhampur by using the word শহর. London is the town in England. In Krishnagar College the word সাহেব is used to denote the Principal, who is the only European on the staff at present (1920), (cf. the use of the word সাহেব itself, when it means an Englishman or European). বাবা (father) রান্নাবর (kitchen) etc. are used in the sense of proper nouns in individual families.

### *Expansion of Meaning.*

"Expansion of meaning is the counterpart of what we have just been observing. It may be thought surprising to find two movements in opposite directions existing simultaneously. But we must note that the cause is not the same in both cases: while restriction depends, as has been seen, on the fundamental conditions of language, expansion has an exterior cause: it results from the events of history."

A thing is given a particular name after some of its prominent characteristics. This characteristic may retire into the background and even be wholly forgotten. Then the name may come to denote the whole class instead of designating a particular kind, e.g. কালি is a black liquid for writing (from কাল, black). Now the word means all sorts of fluids for writing; even the combination লাল কালি is found to denote 'red ink.' सिखाही in Hindi has a similar history, Pers. *siyāh* is black, लाल सिखाही is red ink (or more commonly सुख सिखाही; Av. *suxra*, Pers. *sukh*, red: cf. सुख).

An action or thing may be given a name first on account of its association with a particular circumstance which may be only casual.



But afterwards the particular association which occasioned the giving of the name may be quite forgotten and the word comes to acquire a general meaning. গৌরচন্দ্রিকা originally meant "a prologue or preliminary verses in praise of Gour (Shri Chaitanya) in the collection of Vaisnava verses." The word means "anything said or even done at the beginning." It is used almost as an equivalent of 'introduction' but generally in a deriding tone.

Sometimes proper names are used by people in the sense of the genus to which the thing belonged. The word গাঙ from গঙ্গা, the Ganges, is an example. It is used for any river (even in Ceylon), e.g. বরা গাঙে বান এসেছে, জর মা ব'লে ভাসাও তরি. The word is similarly used in Marathi to designate big and probably holy rivers like Godavari, Krishna, Kaveri, etc. A woman in Sangli, as Gune points out, will always say মন্ডীরে মিলে য়োন when she only means—হৃদয় etc. Here the idea is to ascribe to the Krishna equal holiness with the Ganges. A village woman, asked the name of the little stream near the village, will always say গঙ্গা. The word লঙ্কা (লাঙ্ক) is used to denote a distant country in বৌদ্ধগান ও বোহা, p. 49 perhaps on account of the distance of Lanka from here.

উজুরে উজু ছাড়ি না গেছরে বন্ধ ।

নিঅছি বোহি মা জাহরে লাঙ্ক ॥

(কছু কছু ছাড়ি না লও রে বন্ধ

নিকটে সমুদ্র না যাও রে লঙ্কা ॥)

In the Bengali phrase সাতলঙ্কা in 'সাতলঙ্কা ঘুরে কিছুই হ'ল না' the same sense seems to have entered.

The word ফিরিঙ্গী, discloses a very interesting history. The origin of the word has differently been traced by different scholars. Mr. Jogesh Chandra Roy derives it from English 'Frank', while Moulavi Sahidullah from Persian *Firangi*. Principal Ramendra Sundar Trivedi says: "the European word 'Frank' in the sense of inhabitant of Western Europe was used in Turkish and Arabic as *ফরঙ্গ*, *ফরাঙ্গ*, *ফরাঙ্গ* *Paranj* (in Arabic) *ফরঙ্ক*, etc. whence comes Persian *ফরঙ্গী* whence Hindi *ফিরিঙ্গী* from which comes Bengali *ফিরিঙ্গী*." (*Sāhitya Parisat Patrikā*, Vol. XXV, 1.) Whatever might be the origin of the word its original meaning in Bengali was 'Portugeese pirates,' then 'their children by Indian women,' and now 'Eurasians' generally. Even it is sometimes used to denote 'Europeans' also; cf. জড়লা কাড়লা ফিরিঙ্গী সব বাংলা হ'তে হ'ল

দূর—(গিরীশচন্দ্র); cf. also Persian *Firangistān*. In Bombay the native Christians of Goa are called *Firangī*.

The familiar word মেয়ে shows another case of expansion. It originally denoted 'mother' and we have it on the authority of Mr. Dinesh Chandra Sen (বঙ্গভাষা ও সাহিত্য, p. 257) that it is even now used in the same sense in the form মাইঞা by the people of Ujanpur, Tippera. In old Bengali and Hindi the more original form মাই signifies 'mother'; cf. Bejoy Gupta's *Padmapurāṇa*. মাই and মাইঞা gives us মেয়ে which now means 'daughter,' whence 'woman' in general. Peculiarly enough মেয়ে in Raniganj means 'wife.' Compare the forms মেয়েলোক and মেয়েমতুষ, used to denote 'woman.'

বঙ্গবাসী, the first weekly in Bengali of considerable circulation, and হেরিকেন (hurricane lantern)—perhaps the first of its kind to be introduced—are still used by the people in remote villages, in the sense respectively of 'newspaper' and 'lantern' in general; cf. Marathi कादम्बरी=novel, Hindi रामकहानी=a romance, a wondrous tale; cf. *ogre*=Uigur tribe of Turks, *turn Turk*= 'become Mahomedan,' *Saracen*=Mahomedan, etc.

We call a measure by the name of some object which in some way resembles it in dimensions একহাত (one cubit), একবর্নি (one chain) etc. are examples. So also a 'pen' originally of feather (the Latin word for 'pen' is *penna* connected with the Latin *pinna*, feather) is now used for any writing instrument and may be even a 'steel-pen'. Cf. German *Stahl-feder*, French *plume*.

Words expressive of conceptions of time are transferred to conceptions of space and *vice versa*, as—

আগে চল আগে চল ভাই—বরীন্দ্রনাথ।

দাঁড়াও আমার আঁখির আগে—Ib.

and আগে ভাগেই বাজিয়ে দিলি দাঁড়ী—Ib., বলাকা, p. 63.

Here আগে means 'fore' in the first two, and 'early,' in the last sentence.

Words which in their proper sense denote sensual and corporeal ideas only, are transferred to the denotation of ideas spiritual and intellectual, e.g. আত্মা 'soul' originally meant 'breath' whence body, etc. Cf. আত্মাদেহে হৃদয়জীবৈ স্বভাবৈ পরমাत्मनि; also German *atmen* 'to breathe,' Grk. *ἀτμός* 'vapour.'

Words which properly denote one species only are fallaciously



given a wider extension in meaning, e.g. as in তিনি মাছ (whale), চিড়ে মাছ (lobster), etc.

We make proper names pass into class names as when we speak এখন দেশে হাজার গান্ধীর আবশ্যক, 'a thousand Gandhis are now required in the country.'

Sometimes the word denoting the male sex is used for the whole class—male and female. ঘোড়া signifies both male and female horses. But when any special distinction is meant we say মাদী ঘোড়া (a female horse). In Gujarati ঘোড়া has its feminine in ঘোড়ী which is also sometimes found in the vocabulary of our village people in the form of ঘুড়ী. কুকুর, মাথা etc. are used for both the sexes. All this is due generally to familiarity.

The opposite process is also met with, the name for the female sex may denote the whole class, e.g. কাঠবিড়ালী (squirrel, fem.), মুরগী (hen), etc. In Gujarati the feminine বিড়ালী (বিড়ালী) is used to denote 'cat' while in Bengali the masculine form is used. বেটা is used in Gujarati for boys and girls alike, there being no degraded sense; the word is used also as a term of abuse in Bengali. We see the word বাল্য lit. 'girl' used to signify a boy in Old Bengali, e.g. নানোবরে বাল্য বাড়ে তোমা বদিবারে (ঐতর্য্যকীর্ত্তন, p. 5); চারি বছরের হ'ল বানিয়ার বাল্য। (কবিকঙ্কণ)। Even now the word is used in this sense in Hindi. The form is a decayed one from बालक > बालक > बाला.

A number of words in feminine gender are used in connection with males, probably originally by females themselves. লক্ষ্মী ছেলে (a boy as gentle as Lakshmi) is as right as লক্ষ্মী মেয়ে (a girl as gentle as Lakshmi). Even সতী (good, fem.) is used in a similar way; cf. সতী ছেলে, নিজে বড় সতী, etc.; also মাণিকচন্দ্র রাজা বলে বড় সতী (মাণিকচন্দ্র রাজার গীত, J.A.S.B., 1878, p. 14).

ভাই (brother) is used as a form of address amongst themselves by the women of West Bengal especially. In Eastern Bengal বোন (sister) is rightly used.

Compound words often acquire an expanded sense. The reason is that when the words are linked together, the mind perceives the combination as a whole and does not pay attention to the meanings of the component parts; e.g. রাজপুত্র, রাউং (lit. the son of a king) now means a whole tribe.

The word গোয়াল (গো+শালা) originally signified 'a shed for cows'. It is now used for any similar shed, e.g. ভেড়ার গোয়াল 'a shed for sheep'.

“Sanskrit अश्वगोष्ठ means a stable for horses, although गोष्ठ is a compound containing the word गो cow” (Bréal).

Sometimes the use of a word is extended from one profession to another. চাষ is literally cultivation of the soil, but the use of the term in connection with fishery as মাছের চাষ (pisciculture) is perfectly current now.

Another kind of allied extension is found in the use of words in metaphorical sense. সোজা (straight) may be used in সোজা পথ (straight way), সোজা কথা (straight word), সোজা মন (straight mind) and মাথা in গাছের মাথা (the top of a tree), গাঁৱের মাথা (the head of a village), কলমের মাথা (the end of a pen), etc. Idiomatic uses of verb roots would come under this, e.g. মাথা খাওয়া (to ruin), ভয় খাওয়া (to fear), ঝুঁ খাওয়া (to take bribe) etc.

Words are also frequently transferred from one department of sensation to another. মধুর স্মৃতি (sweet memory) does not remind us of the original use of the word মধুর ‘sweet (to the taste)’ in connection with material substances. Words like মিষ্টে etc. are used in the various domains of our senses as মিষ্টে কথা (sweet word), মিষ্টে গন্ধ (sweet smell), মিষ্টে স্বাদ (sweet taste), মিষ্টে স্পর্শ (sweet touch) and so on.

Expansion takes place when we call a part of one object after the part of another object which corresponds to it in appearance, etc. We talk of বোতলের গলা (the neck of a bottle), ষুড়ির লেজ (the tail of a kite), নদীর গর্ভ (the bed of a river), আলুর চোখ (the eye of a potato).

As pointed out by Gune, Yaska in his Nirukta notices a similar process and derives कक्ष्या as कर्क्षं सेवते, अयमपौतरো मनुष्यकक्ष एतस्मादेव बाहुमूलसामान्यादश्चस्य। Here is some expansion due to association by similarity. पाद is ‘foot,’ then ‘part,’ as part of a book, etc. cf. Nirukta पादः पद्यते: अयमपौतरः प्रभागपादः पशुपादप्रकृतिः। (ii. 7.1.)

This brings us to the close of this chapter. As Prof. Strong points out the great number of phenomena occurring under this head renders it hard to classify them: so only a few of marked peculiarity are mentioned here.

### *Transference of Meaning.*

As Prof. Whitney points out, all sorts of meaning change can be summed up under two heads: *Generalisation* and *Specialisation*. Transference of meaning takes place under both the circumstances. Illustrations of this have already been met with in previous chapters. Here we



want to deal with cases which for their peculiarity and importance deserve special notice.

This kind of change in meaning, as may be already noticed, is caused by the transference of the idea to what is connected with the fundamental conception of the word by some relation of place, or time, or cause.

The phenomenon takes place when a part is substituted for the whole or the effect for cause. When we say গ্রামের সব পাতা মাথা এক-হ'য়ে পরামর্শ করত হ'বে, 'all the *grey heads* of the village must hold consultation jointly'; here মাথা is substituted for the whole man. Again ঘাম in Bengali means 'sweat,' it is derived from (ঘর্ম) 'heat' of which 'sweat' is the effect. Gujarāṭī and Hindī use the word घाम in its original sense also. It may be noticed here that the word गरम which comes through Persian (cf. Avestan *garəma* which is again the same as (घर्म) means 'heat' in Bengali.

Names are given to objects from some prominent features with which they are commonly connected, e.g. লাল পাগড়ি 'police.' সর্ষেদ পাগড়ি is used by Parsis for 'priests', *poilu*, lit. 'bearded,' is used for French soldiers.

Name of the country is used to denote the people, e.g.

কি জানি হারার বিদ্যা হাসিবেক গৌড়,

বেশি আগে বিদ্যার বিদ্যার কত দৌড়।—বিদ্যাসুন্দর, p. 73.

here গৌড় denotes 'the people of Gaud (Bengal),' cf. विद्यमभराक्रान्ता तौरिष पश्चाद्गला उज्जयिनौ आसीत्—*Mr̥chakatika*.

Writings are denoted by the name of their authors e.g. বঙ্কিম, মকীম, etc.

The different kinds of change may follow each other and unite. A বাঁকী is a wind instrument which may be, but is not commonly, made of bamboo (বাম্ব < বাঁহ). The name may equally apply to an instrument made of other materials. We may compare the semantic history of 'pen,' which has been already noticed.

It frequently happens that some idea foreign to the essence of a word and connected with it merely by accident, becomes absorbed into its signification as a mere accessory; and this is then thought of as the proper meaning, the primary meaning being forgotten. বাগার is a kind of boat used in Noakhali and other places in East Bengal, in which rice is carried. Hence the word came to mean the particular kind of rice imported from East Bengal. Even now the word রেফো বাগার, i.e. a kind

of rice produced in Rādh in West Bengal, resembling *bālām* is gaining currency. মলয় is supposed to be the name of a mountain in Southern India. The name is transferred to the wind blowing from the south, e.g. মলয় বহিছে সুরভি লুটায় রে—রবীন্দ্রনাথ and মলয় আসিয়া ক'রে গোল কাণে, প্রিয়তম তুমি আসিবে—দ্বিজেন্দ্রলাল—গান, 3rd. ed., p. 28. Urdu (cf. Eng. *horde*) in Turkish means 'camp', whence 'the language of the Turkish camp', whence again comes the meaning 'the Persianised Hindi'. The word উরু in the sense of military camp is used in Bharatchandra's work *Mānasīpha* (*Basumati* ed., p. 114), in which the poet describes a flood that destroyed a considerable portion of Mansingh's army—

খাবি দেখে মরে লোক হাজারে হাজার ।

তল গেল মালমাতা উরু বাজার ॥

"Thousands of men were drowned and the *urudu* bazar (i.e. the bazar attached to the military camp) with all its goods lay under water".

আবায় which literally means "mucus-bag" (corresponding to the globe-cells in the gastro-intestinal tract) is now used in the sense of 'dysentery'. নামাবলী, lit. the lines of names printed on a piece of cloth, means the cloth itself. নেভিকেনি, which is a kind of sweet-meat much liked by Bengali children, received its name from Lady Canning whose husband is still held in revered memory for his 'clemency.' To take ডিঃ গুপ্ত means to take an anti-malarial mixture prepared by D. Gupta. The inventor of Batliwala's Ague Mixture was himself given the name of 'Ague-mixture'!

The name of the material of which a thing is composed is used to denote the thing itself, e.g. তার (wire, telegraph), কোম্পানীর কাগজ (Government Promissory Notes).

আঠি means the 'stone of a fruit': it is transferred from Prakrit अट्ठौ, Sanskrit अस्ति which means 'bone'.

There are a good many words in Bengali which come from Sanskrit but with their meanings sometimes completely changed. A list of such words has been given in a separate place. আমোদ in Sanskrit means *दुर्गमो सुगन्ध* but in Bengali it means 'enjoyment'. In the *Taitt. Up.* it means a special kind of 'religious ecstacy'. We find in the *Brāhmaṇas* and *Kātyāyana Śrauta Sūtra* the use of the word in the Bengali sense: *अंशानोदेवो*<sup>19</sup> "Read the *শ্রুতি* and pleasure will come'.

<sup>19</sup> *Āitareya Brāhmaṇa* (33. 21).



This is a rejoinder of the Adhvaryu-priest in answer to the Hotri-priest's request for permission while reading Śāstras.

Even within the same language this phenomenon is seen. The following examples will show how *আকুল* and *করুণা* have changed their meanings.

*আকুল* (scattered) কইলে কুন্তলভার—*শ্রীকৃষ্ণকীর্তন*, p. 142 : now *আকুল* means 'overwhelming'.

দাঁরে ঝরে রাধিকার নয়নের পানী ।

অধিক করুণা (weep) করে চন্দ্রাবলী রাণী ॥—*শ্রীকৃষ্ণকীর্তন*, p. 157 :

but now *করুণা* means 'mercy'.

### *Metaphor.*

"Unlike the preceding causes, which work slowly and imperceptibly, Metaphor changes the meaning of words and creates new expressions on the spur of the moment. It is born from the instantaneous glimpse of a similarity between two objects or two acts. If it be accurate or picturesque, or even if it merely fill a gap in the vocabulary, its adoption is assured. But the metaphor remains such at its outset only; soon the mind becomes accustomed to the image; its very success causes it to pale; it fades into a representation of the idea scarcely more coloured than the proper word."

We use comparisons metaphorically which are at once suggested to our mind—e.g. when we say *সোজা লোক*, *ভৌতবুদ্ধি*, *সুস্বভাব*, we mean 'the man is straight (in his ways as it were like a stick)', 'his intelligence is sharp (as an arrow which can at once penetrate a thing)', 'the superior whose wisdom is *weighty*,' and so forth.

When a man does not speak more than what is necessary and that, too, thoughtfully we say *সে গুন ক'রে কথা বলে*, when a man does a thing in a calculating spirit we say *সে মেপে মেপে চলে*, lit. 'he walks measuringly.'

There is a kind of metaphorical use, which, as we have already seen, is a prolific source of expansion of meaning. Words which are used in connection with a particular organ of sense are often transferred from one department of sensation to another, e.g. the sensations of sight into the domain of hearing, the ideas of taste into the domain of touch and so on. Illustrations are *গভীর শব্দ* (deep sound), *মিষ্ট কথা* (sweet word), *মধুর স্মৃতি* (sweet memory), *উচ্চরব* (high sound), etc.

Adjectives which are used chiefly in connection with persons are

transferred to inanimate objects also and are thus used in a metaphorical sense, e.g. অন্ধকূপ (a blind well), কানাপুকুর (a blind pond), etc.

Phrases are sometimes used in a metaphorical sense, a touch of irony being implied therein. A person may be বকরাশ্রিত (from a crane who assumed pioussness to kill frogs), or ভিজে বিড়াল (a wet cat full of wrath but seemingly quiet), হেবাকর (handwriting like that of gods, the implied meaning being 'bad handwriting'), ভেঁটা মহাশয় (pretending wisdom and authority like the uncle, father's elder brother), স্বত্বরবাড়ী (jail, lit. father-in-law's house) are used in an ironical meaning with reference to persons and things.

Terms of endearment such as : সোণা, মণিক, ধন, চাঁদ (lit. gold, jewel, wealth, moon) are examples of metaphorical use. Sometimes words with a bad sense used as terms of endearment lose their opprobriousness, e.g. ছট্ট ( < lit. দুষ্ট 'corrupted,') usually merely 'naughty,' পাগল (lit. mad).

Terms of abuse such as the names of animals like বাঁদর (monkey), উল্লু (baboon), গাধা (ass), শুঁৱর (hog), ছুঁচো (mole), etc. are used in a metaphorical sense. Only animals marked by some peculiar opprobriousness are selected for this purpose. This is the case in all languages.

No one uses the words বোড়া, সিঁহ, বাঘ and the like in this way. But in Skt. we get স্বহৃদ্বল, etc. Sometimes even good words acquire bad meanings by being constantly used as terms of abuse e.g., শালা (lit. wife's brother), বেটা, (lit. son), ইতর (lit. other), ছোটলোক (lit. small man).

Sometimes a whole historical perspective is discovered in a metaphor as in রামরাজ্যে বাস করা (to live in perfect peace and safety as in the kingdom of Rāma), হতগজ করা (to tell the truth half-heartedly just as Yudhiṣṭhir did), লঙ্কাকাণ্ড হরণ (the happening of a destructive event like that of the burning of Laṅkā by Hanumān).

The special characteristics of different nations are shown in some of their metaphors. Bengali মাতৃভূমি and German *Vaterland* perhaps show the feminine tenderness of our imagination and the masculine nature of the German way of thinking.

### *Polysemia.*

"The new meaning of a word, whatever it may be, does not make an end of the old. They exist alongside of one another. The same term can be employed alternately in the strict or in the metaphorical sense, in the restricted or in the expanded sense, in the abstract or in the concrete sense. In proportion as a new signification is given to a word, it appears to multiply and produce fresh examples, similar in



form, but differing in value." Bréal calls this phenomenon of multiplication Polysemia, from *πολύς*, 'numerous' and *σημαίον*, 'signification.' "All the languages of civilised nations," Bréal further remarks, "have their part in it. The more meanings a term has accumulated, the more it may be supposed to represent the various sides of intellectual and social activity. The manifold meanings of a word show the proportionate advancement of culture."

The word *মূল* which comes from agriculture is equally connected with philosophy, mathematics, astronomy, economics, philology, etc. It means First Cause, capital, original text, root, price etc., e.g. *বিনি* *জগতের মূল* (First Cause) তাঁহাকে প্রণয় করি; *লাভ* আশে নাহি কেহ *মূল* (capital) নাশি বাহ—বনরায়; *মূলের* (original text) বঙ্গানুবাদ; *গাছের মূল* (root); *মালিনী* গইয়া নিভুতে বসি, মালা *মূল* করে (settles the price) *দ্রব্য* হাসি—চণ্ডীদাস.

The word *দ্রব্য* has similarly a lot of meanings. It signifies God, the five elements, ingredient, vitality, semen, nature, root, metal and so forth. In music it denotes what is called *গ্রাম* as *স, রি, গ, দ*, etc., and with the Buddhists it means 'relic' as the tooth-relic *দন্ত-দ্রব্য* of the Buddha and so forth.

The surroundings and context of a word pre-determine its meaning. If we see the word *সম্পাদক* written on a door, say in the *Baṅgiya Sāhitya Pariṣat*, we will think only of the 'secretary' of the *Pariṣat*. But if the same word be seen on a signboard in the *Bengalee* office, we will think only of the 'editor' of the paper. If we hear the word *বাহ* (Head Assistant) in a business firm we would never think of the barrister's clerk, who is also called by the same name.

It may be asked why a confusion of ideas does not arise in our minds when we use a word, which is possessed of several meanings. The answer is that when we use such a word, we do have before our mind only the idea which is required in the context, the other meanings not at all appearing in our consciousness for the time being. The little Bengali word *তা* as a result of 'phonetic decay' has come to acquire a large number of meanings coming from various sources. Yet in the following sentences it does not at all give us any trouble to make out the meaning. In *তা* *কি কর* (from Prakrit *तद्ध*, Sanskrit *तद्*), *গোকে তা* *দেওয়া* (from Sanskrit *दाह*; cf. *গোকে দেহ তার*—*কবিকঙ্কণ*, p. 57), *ডিম্বে তা* *দেওয়া* (from Sanskrit *दाद*), *এক তা* *কাগর* (from Arabic *tā*)—the meanings are easily understood from the very context.

The different meanings of the word যোগ are apparent in the following :—

সন্ন্যাসী যোগ (Yoga-austerities) করেন ;

আজ সকালে যোগ (auspicious moment) আছে ;

and অষ্টটা যোগ (addition) দাও.

One sound may denote several ideas. "A new acceptance is equivalent to a new word." Each time the word is used in a different sense, it serves practically as an altogether new word, though the outward form is the same. So a word is required to be repeated when it is used successively in two different meanings.

কীৰ্ত্তিবাস কীৰ্ত্তিবাস কবি এ বস্ত্রের অলঙ্কার—মাইকেল, মেঘনাদবধ, canto IV.

In poetry the same word is sometimes used in different meanings and is even allowed to rhyme with itself.

সুবর্ণ সুবর্ণ জিনি মুখ কমলজ (lotus) ;

কিরূপ ! কিরূপ করি কৈল কমলজ (Brahma, the Creator) ।

The proper meaning of a word may have been long forgotten and the word may still be in use with an indirect meaning. শ্মশান in its strict sense which is 'place of slaughter' exists no longer, but it continues to be used as শবদাহ-স্থান or শ্রেত-ভূমি. Its old meaning is somewhat preserved in the form মশান (=শ্মশান) > Prakrit मशशान as in শ্রীমন্তের মশান, the slaughter of Śrīmanta in কবিকঙ্কণ. সমাধি is used in Gujarāṭī as also in Bihārī dialects as a sort of equivalent for 'cremation ground (where spirits dwell).'

The same word may have different meanings in the different dialects of a language, e.g. জামাই in East Bengal is used to mean husband, while in West Bengal it denotes 'son-in-law' ; মেয়ে in Ranigunj signifies 'wife,' elsewhere it means 'daughter.'

A word may mean the same thing in two different but cognate languages, while it may be used in another sense in a third allied tongue, e.g. সরাসর 'straight' in Bengali and Gujarāṭī generally. In Hindi it means 'equal.' = Persian 'breast to breast.'

Sometimes a word possessed of two meanings becomes restricted in one sense, the other meaning being expressed by a new device—

রাগ দেশ মোহ লাইঅ ছার (রাগ ঘেব মোহ)

পরম মোখ লবএ মুক্তিরার ।—বৌদ্ধগান ও দোহা, p. 21.

Here রাগ means both love and anger as given by MM. H. P. Sastri in his notes on the book, রাগে, তেজ ভব বান রাগে (ক্রোধ)—কৃষ্ণকীর্ত্তন, p. 39.



রাগে (love) ভগবৎ প্রভু দেব সম্বরণ ।

পাড়ে পাড়াইয়া যত ভক্তগণ ॥—গোবিন্দদাস, কড়চা ।

রাগ is now only used in the sense of ক্রোধ (anger), in the sense of 'love' it has অহ prefixed to it. But in Oriya, অহরাগ means anger.

In tracing the semantic history of a word we are sometimes surprised to see that the word has come to mean almost the very opposite to that which it first signified. The word বাবু originally implied great respectability, then through many intermediate stages, it has come to mean 'a foppish dandy.'

Sometimes the same word acquires a different meaning, having assumed a second form in the mouth of the people, e.g. পুত, দড়; বুড়, বুড়া; বাতুল, বাউল. বাউল now means a class of Vaishnava mendicants, the old meaning which is the same as that of বাতুল is seen in old Bengali and even in modern poetry: বাহু পশারিয়া বাউল (বাউল=বাতুল=mad) হইয়া তখন সেদিকে গায়—জানবাস. In কে চার ভনিতৈ বল বাউলের গান—অশোকগুহ, the word may be taken in both the senses. বাঁশের চেয়ে কড়ি দড় (strong), thus runs the proverb; বাহুরে বুড় but বাঁহের বুড়া; but মূড় in Bihari is the head of man.

Sometimes a vowel change gives the new meaning in a similar manner, e.g. সিদ্ধ-পুত্ৰ but সেদ্ধ ঢাল (boiled rice); বুল root, but বুলি radish, just as in Gujarāṭī also. প্রহার, আহার, etc. are different words, made by the addition of different prefixes to the same root.

In some cases the change of accent gives a new meaning to a word. This is to be met with in all languages. In the Vedic language *kripāna* means 'misery' but *kripanā* with accent on the last syllable means 'miserable' (Whitney, *Sanskrit Grammar*, § 1150 g., p. 427); so also *kār-ana* means 'deed', but *kar-ana* is 'active'. (Macdonell, *Vedic Grammar for Students*, p. 255). Cf. *Índra-śatru* and *Indra-śátru*. In Bengali চিনি means 'sugar,' but it is used to mean 'know' as a verb with a change of accent. Of course, it should be noted here that though the form is the same, the sources of the word are different. পড় denotes both 'fall' and 'read' but with a variation of accent. আপনি একটা গান গান—here the two words গান and গান have different accents, the first is a noun, the second a verb.<sup>80</sup>

Similarly the pronominal particle কি gets different values according as it is accented or unaccented. Mr. Dvijendra Nath Tagore has

<sup>80</sup> These observations refer to the pronunciation of the Nadia District where the standard dialect is spoken.

pointed this out very clearly (প্রবাসী, অগ্রহায়ণ, ১৩২৫, পৃ: ১৫২). He makes out the distinction thus. *কি* is not accented in connection with questions relating to verbs or adjectives, e.g. *তুমি কি খাইছাছ ?* (have you taken your food ?), *তুমি কি ব্রাহ্মণ ?* (are you a Brahmana ?). But it is accented *কী* in connection with questions relating to objects, e.g. *তুমি কী খাইছাছ (কি ভাষা) ?* (what have you eaten ?).

### *A Special Cause of Polysemia.*

"A very frequent cause of Polysemia, which evades foresight and classification, is abridgment. It happens for example, that of two words primitively associated, the one is suppressed. At this sudden removal the remaining term seems to change its meaning abruptly. In this case it would not be accurate to say that there was either expansion or restriction. The event which has come to pass is of a different nature; like an heir who becomes the sole owner of a property which had previously been a joint possession, the last survivor succeeds to an entire idiom and absorbs its signification. When once the meaning of the two are combined, they thenceforward constitute a single sign. Now a sign can be cut, clipped, reduced by half, provided it is recognisable, it still fulfils its original function."

The object or the complement of a verb may be left out owing to constant use and the verb acquires a new signification, the meaning of the object or complement being present therein, e.g. *খাওয়া-পরা, পড়া-উনা*.

The adjectives are also enriched by the value of an implied substantive *সামু* (= *সামু ব্যক্তি*), and whole phrases may be compressed into single words, e.g. *পরিবহ* used for *বঙ্গীয় সাহিত্য পরিষৎ*—by the people familiar with it. It is in this way, as Bréal aptly remarks, that from age to age words assume the meaning of lost companions. "Without this kind of intussusception language would soon take undue developments." The particular situation in which a word is used gives us an association of ideas which requires hardly anything more to make the meaning explicit.

The epithet which serves to specify the idea is alone expressed—*সৈন্ধব* (*সৈন্ধব লবণ*), *সাঁজা* (*দিয়ে কাজ করা*), *ভাজা* (*ভাতে*) *পেড়া* (*দিয়ে খাওয়া*) ।

Hence we see a large number of adjectives turn into substantives in course of time.

The word frequently acquires a characteristic signification in a particular profession or department, by absorbing into it the meaning



implied by its companion. *অ্যাক্ট* in the legal vocabulary means Act VIII of 1819; so also *পাঁচ আইন* is Act V of 1861; *ডেপুটি* means a Deputy Magistrate and Deputy Collector, in the post office it denotes the Deputy Post Master and so on. *মাস্টার মহাশয়* in a school means a teacher, in a railway station the station master, and in a post office, the post-master.

When the hearer is conversant with the subject matter talked of, it is quite natural to suppress what is self-evident from the very nature of the topic. *কংগ্রেস* in Indian politics means the Indian national political organisation of the name and so on. To a student of European history it would mean the Vienna Congress of 1815 and it may be used by an American for the American legislative body called Congress.

#### *Articulated Groups.*

Language contains words which have been so long united by usage, that, for our intelligence, they no longer exist separately. These are called *Articulated Groups* by Bréal. Their importance in syntax is very great. There is no language without a certain number of these.

"The most of men make use of them without having ever given them a thought. Everybody knows that the word, in its isolated state, has no very clear existence in the popular consciousness, and that it is apt to join on to that which precedes or follows it."

The Articulated Groups taken as a whole have a special meaning which their component parts do not give, *বা'ক্ষে-তাই* (= *বা'ল ইচ্ছা তাহাই*) in Bengali means 'bad,' e.g. *বা'ক্ষে তাই খাবার*. But when the literal meaning is emphasised the words are juxtaposed otherwise *সে বা ইচ্ছা তাই দাম নেবে* (he will take whatever price he wishes), *বোব হয়, যে-আক্ষে, কি না, তা' ন'লে* (*তাহা না ইহেন*) are other examples. In Gujarati *મંજુને* (*મેં કહ્યું જે*) is used in a similar manner meaning 'I say that.'

These Groups sometimes contain forms which are not otherwise used in the ordinary languages, e.g. *তবাব্ব, বস্কিফিং, বংপরেনাতি*, etc.

These groups also pass from one language to another for their aptness, e.g. *সবজাঙ্কা, নামকে-ওয়াবে, কুচপরোয়া নেই* have gained currency in Bengali from Hindi through Anglo-Indian English where also they are used.

Examples of the Articulated Groups are not many. Those current in Bengali are given above.

#### *Compound Nouns.*

"The formal aspect of the question of composition of nouns have been considered all important up till now. The semantic aspect of the

question has long been neglected. It must be borne in mind that it is the meaning and nothing else, which makes the compound, and which finally determines its form."

There are some combinations of terms which are scarcely thought of as compounds, e.g., ভালবাসা, লোকদিগের, কারত্ব, স্বপ্ন, পঞ্চ, etc. The mind takes cognition only of the whole without paying attention to the meaning of the individual parts of which these are composed, e.g. আমি আপন চাকরেরদিগকে আজ্ঞা করি। দিলাম (Translation of a letter from Nawab Sirajuddowla to Drake by Rajiblochan). The combination লোকদিগের is equal to লোকেরদিগের, দিগের being supposed to be a separate word. This is also to be found in Rammohan Ray's works and also in the তত্ত্ববোধিনী পত্রিকা. My professor of Sanskrit, Pandit Janaki Nath Bhattacharjee, lately of Krishnagar College, a man of 60, coming from 24 Pargannas, still (1920) uses the words uncompounded.

Sometimes the first term bears the mark of an inflection yet the whole thing may be a compound, e.g. কলের-গান, গায়ে-হলুদ, অবশ্যবাদী. It is quite correct to say আর কাল কলের-গানের দাম বেড়েছে; কাল তার গায়ে-হলুদের দিন।

As soon as the two ideas are taken as a whole, it becomes possible for the first term to get reduced or clipped, e.g. রাজবাড়ী=রাজার বাড়ী.

The question of the order of terms is only of minor importance, the usual order is that the principal word comes last and assumes the case inflections, the whole compound being taken as a single word. The order of words is generally determined by usage, e.g. লেখাপড়ার, পড়াশুনার.

Sometimes individual attempts may be seen to work in the subversion of the ordinary order. This is found especially in the case of proper nouns compounded of words which have independent values. Cf. proper names like চন্দ্রভূষণ and ভূষণচন্দ্র; মোহনলাল and লালমোহন.

In Bengali there are a few compounds the second member of which contains an inflection, e.g. জন-স্বাভার. The whole idea is so united and the meaning is so specialised that we decline the already inflected word just as it had no inflection and even the sign of the genitive is added to স্বাভার as in জন-স্বাভারের, though স্বাভার already contains the genitive inflection—স্বাভার জিনিস. স্বাভার is already a noun before it is compounded with জন. In Magura, Sub-division of Jessore, স্বাভার বোকান is rightly used.

There are some combinations of words in Bengali the members of which, if compounded, would coincide with stereotyped forms which mean quite a different thing; e.g. পত্রপাঠ, 'as soon as the letter is read,' i.e. 'immediately,' but পত্রের পাঠ 'the superscription of a letter.' Cf.



also বামাশুভ্র and বামার শুভ্র. The latter cannot be compounded into বামাশুভ্র, which, however, would mean 'the maternal uncle of one's wife (or husband).'

The Bengali double compounds like চিহ্নিত্তে, ভবনানব, বাসনকোষণ are of great interest from the semantic point of view. They cannot be done justice to here, so we leave the subject for the present simply mentioning it.

In Sanskrit a whole phrase may be expressed in the form of a compound. Thus composition is a sort of alternative course in Sanskrit which permits it to evade syntax almost entirely. Of course this is a gross abuse of the faculty, which brings in starving of all other means of expression. *ग्रामशौचिकः* in Sanskrit means 'one who has the necessaries of life.' In Bengali we have a few examples, e.g. হাতাত (he who has the word হা (alas) and তাত (rice) in the mouth) i.e., he who is extremely needy.

One wonders, as Bréal points out, if there is not hidden behind the so-called compounds which are nothing but small phrases with fairly loose construction, a less strictly regulated condition of language. Bengali, which is a growing language, shows the forms সব-পেয়েছির দেশ, প্রাণ-জুড়ানো ঘন, পাগল-করা হাওরা, মুখ-পোড়া বাসর, etc., which may be taken as illustrations in point.

Says Bréal: Whatever the length of a compound it never comprises more than two terms. This rule is not an arbitrary one: it arises from the nature of the human mind, which associates ideas in couples. It may chance that each of these two terms is in itself a compound. But it is clear that each of the two parts counts for one element only. The important question in such a case is to make the division at the right place.

"Aristotle, taking the side of Democritus, who has held that the meaning of words is put into them by the speaker, and that there is no necessary connection between sound and sense, laid down that words 'symbolise' objects according to the will of those who use them." (*Sayce in Encyclopædia Britannica.*)

In the time of Pāṇini there were some grammarians who held that the meaning of a compound is determined by the principal word contained in it. But Pāṇini (1. 2. 56) is against this opinion and rightly says that the meaning of a word is not fixed by grammatical rules but by usage and idiom.

*How names are given to things.*

We shall now proceed to deal with this intricate subject from the semantic point of view.

"It is an undoubted fact that language designates things in an incomplete and inaccurate manner. 'Incomplete'—since we have not exhausted all that can be said of the horse when we have declared it to be the swift animal. 'Inaccurate'—since we cannot say of the sun that it shines when it has set, or of the horse that it trots when it is at rest, or when wounded or dead."

When one uses the words *স্বরভা*, *সরভা*, etc., in their abstract sense all that is to be found in the idea is to be found also in the word. But if some real object, existing in nature, be taken, it will be impossible for language to introduce into the word all the ideas which the object brings before the mind. Language is therefore compelled to make a selection out of all the ideas and thus gives a name which is not long in becoming a mere sign, e.g. *সূর্য* (sun, lit. that which moves in the sky), *পৃথিবী* (earth, lit. that which is widely extensive), *সর্প* (snake, lit. that which moves in a zig-zig manner), *পর্বত* (mountain, lit. that which has wings), etc.; the literal meanings of these do not now arise in our mind.

Names are at first given to things after some prominent characteristics. But as soon as the mind is satisfied that such and such names could be given for such and such characteristics the names represent mere signs, the mind no longer giving heed to the connection between. Many objects are thus inaccurately named through the ignorance of their original authors, e.g. *হাওয়াগাড়ী* (motor-car, lit. a car driven by wind) *ম্যাজিক হাউস* (museum, lit. a magic house), or by some intervening change which disturbs the harmony between the sign and the thing signified, e.g. *গ্রন্থ* (book, lit. that which is knotted), *বাম্বী* (flute, lit. that which is made of bamboo), *চীনাট* (cement, lit. China-clay).

This name may sometimes reveal a lot of interesting facts. It may reveal to us the ignorance of the people who gave the name, or of their prejudices, or it may furnish us with valuable pieces of historical information of which it is the voluntary depository. Examples are: *ম্যাজিক হাউস* (lit. 'magic-house') is used to denote 'museum'; *হাওয়াগাড়ী* (lit. car driven by wind) for 'motor-car'; *ছাত্রপোষ* (lit. eaters of barley or oatmeal) is used as a name for the upcountry people in India in a sense of contempt; *একচাকার গাড়ী* (lit. one-wheeled carriage) is used by the vil-



lage folk for a bicycle; and কেরোসিন কাঠ is a kind of wood of which boxes for kerosene are made but it looks as if it meant 'kerosene wood.'

The word *সিন্ধোর* (from Port. *senhor*) in Bombay means the head of a firm, perhaps from its association with the Portuguese in olden days. The following set of words reminds us of Mahomedan supremacy and luxury : *কুঁড়ে* (hut) is a 'Hindu' word, if I am permitted to use it in the sense of 'derived from Sanskritic languages'; *দালান*, *এয়ারত* names of huge buildings are taken from the Mahomedan vocabulary; *গাঁ* (> *গ্রাম*), village) is a Hindu word, *শহর* the name for town is a Mahomedan word. The words of respectable address, *হুজুর*, *সাহেব*, etc., are all taken from the Mahomedans.

'Proper names are also not beyond the pale of language. The word *ব্রাহ্মচার্য্য* has now become a common adjective to the religious heads of the sect founded by *ব্রাহ্মচার্য্য*. Similar is the word *Cæsar* from which the German *Kaiser* is derived. Proper names from foreign languages when imported into other languages sometimes repeat the word giving the particular class to which a thing belongs. Thus the words meaning the same thing are repeated over again; e.g. *পাউকটি* from Portuguese, *pão* (bread), *কটি* = bread; *মলয়গিরি*, *malai* in Dravidian means 'mountain', yet we add the word *গিরি* which also means the same thing, and *মলয়গিরি* is now a proper noun, 'the Malaya Mountain.' The English people similarly use 'Nilgiri Hills' (*গিরি* = hill); 'Hoang-ho-river' (*ho* in Chinese is 'river'); 'Tian-shan mountain' (Chinese *shan* = mountain); etc.

The real cause of this is that the foreigner perceives the whole combination as one and adds his own word to help his memory.

The names of places and persons furnish a very interesting field for semantic investigation. But that remains to be dealt with independently as an entire subject. We shall here only notice by passing some of the interesting points.

*Names of persons.*—There might be no correspondence between the object named and the meaning of the name. A man with the name *পদ্মলোচন* (lotus-eyed) may be blind, cf. *কানা ছেলের নাম পদ্মলোচন* (lit. a blind boy with the name lotus-eyed). A person may be called *কাগীর* *মা* even after *কাগী*, her child, has long been dead. Some of the names, especially nicknames, are often meaningless; e.g. *নিমটুন*, *তুতু*, etc. In West Bengal a name like *দেবেন্দ্র* is ordinarily reduced to *দেবেন* which gives no meaning; the East Bengal people always use *দেবেন্দ্র*, the preser-

vation is due to accenting on the last syllable. Other names like ইন্দুবর্ণ, কুন্দিনীকান্ত are shortened to ইন্দু, কুন্দিনী, etc. which give quite different meanings; thus, ইন্দুবর্ণ is Śiva, but ইন্দু is Moon. From Mr. Jogesh Chandra Roy we learn a Marathi gentleman took রেবতী (বাবু) to be the name of a lady! Sometimes whole phrases are used as names. When daughter after daughter is born to a dowry-ridden Bengali father, he wishes not to have any more and gives the name অ'র-না-কালী to his last child, which means 'Kali, no more.' So when children die young, the names থাকো-মনি (stay my jewel), or রাখো-হরি (keep him, O, God) are given; so also the আবার-বাবো সন্দেশ. Cf. Puritan names like *Praise-God Barebone*.

The names of individuals of various Indian nationalities are interesting to observe. The Bengali method gives us only the name of the person and the surname. Sometimes even that is not given; e.g. রামচন্দ্র সরকার where the last word indicates a title denoting the profession of the ancestors of রামচন্দ্র. But রামচন্দ্র বসু is all right, বসু gives the caste and the surname of the family to which রামচন্দ্র belongs.

The Beharis and U.P. people have names which sound incomplete to our ears. Only রামপ্রসাদ or মনোহরলাল may constitute a name which furnishes no information as to the caste or surname of the family. The names of the people of the Southern and Western Presidencies are perhaps the most complete in this respect; a lot of information is contained in them. In গোপাল কৃষ্ণা গোখলী the first name denotes the name of the person, the second that of the father, the third the surname. The names of Parsis sometimes go even a step further. The name of the person, that of his father, then that of his grandfather, and lastly the name of his village may all be given. The Slav names also give the name of the father. In Madras the name of the place is put *before* the name of the person; e.g. তান্জোর মাধব রাও, চিত্তর শঙ্কর নায়ার.

The study of Bengali surnames is an interesting problem by itself. These surnames have come from non-Aryan, Mahomedan, Christian sources, besides the Aryan which furnish the majority. Some are due to occupations in life, others have been taken from the names of vegetables, fruits, animals, musical instruments and so on.

*Names of places.*—Places may be named according to some prominent characteristics of their own. নবদ্বীপ, it is said, formerly consisted of nine islands. গোপাড়া (গোপ + বাড়ী) is the name of my own place, for it had numerous milkmen. But the reason for which the name is given



may in course of time disappear, yet the name continues. The village তালপুকুর may still be so-called, though there may not be a single tank with a palm tree within its limits.

There are several names of places in Bengal which mostly come from non-Aryan origin, have become unintelligible to us, so far as their meanings are concerned. Examples are :—

হাৰড়া, ত্ৰিখড়া, চাগড়া, হুঁচড়া, বগুড়া ;

বাটাইল, টাঙ্গাইল, নড়াইল, নন্দাইল, সরাইল, বাসাইল ;

দরিয়াকান্দি, ভীলাকান্দি, হাইলাকান্দি ;

শিলিগুড়ি, ভলপাইগুড়ি, ময়নাগুড়ি, ধুপগুড়ি ।

The endings show that there must have been some meaning common to these names, which may be discovered after careful and laborious investigations.

Popular etymology plays a considerable part in giving names to things. A word or phrase borrowed from a foreign language or for any reason unfamiliar, a word which has no intrinsic or derivative meaning to the speaker, is altered by him to a word that has such a meaning. Mr. Gilchrist's name was transformed into গিহগিহি (a kind of lizard) by the chaprasis, and Mr. Mackenzie becomes মাকেনজী. Hospital, motor, etc., have turned into হাসপাতাল, মটর, etc., in our vernaculars. And thus the list can be swelled.

Folk-etymology is a very interesting subject for investigation. In all languages nations revelled in giving new meanings to words. The *Brāhmaṇas* of the Vedas are replete with such examples.

### *Laxity in the use of words.*

Under this we shall deal with words used in a wrong way owing to ignorance or misapprehension. Here the transfer of meaning is not actually meant, but the word wrongly used gives a different meaning. The word is used owing to its similarity with the word actually meant. This may either be due to form or to meaning. Illiterate or half-educated people and sometimes children are found using words in this way. Malapropism falls under this head. আপনি কবে এসেছ ?—here এসেছ is used for the more correct and more polite এসেছেন. আপনি কি আমার ইতিহাস করছেন ?—here what is really meant is উপহাস করছেন (joke). Sometimes learned forms being used cause confusion—আপনাকে আমি যে দিন অবধি প্রদর্শন করেছি, সেই দিন অবধি আপনার প্রতি মন আড়ষ্ট হয়েছে, আপনি অতি সজ্জন ও

প্রকাশ অজ্ঞ। আপনার বক্তৃতা বাক্য করি, আপনার মোহাঙ্গি জন্ত আমি একান্ত অনুলিত, আপনি ভদ্রলোক এবং বিশিষ্ট হুটে। — গিরিশ ঘোষ, প্রবৃত্ত, Basumati ed., Vol. I, p. 31; the correct words should be ধর্শন, আকষ্ট, বিজ্ঞ, বাজ্ঞা, জালাহিত, নিষ্টে. Old Gobbo in Shakespeare's Merchant of Venice is guilty of such speech. As these people try to imitate the higher class in their manner of speaking, so also gentlemen try to avoid vulgarisms by shunning certain pronunciations and thus sometimes commit mistakes. The uneducated classes of people put in ঙ in words where there is not any ঙ at all, to give their speech a gentlemanly form; so the upper classes do at times think it beneath their dignity to pronounce certain words without ঙ where there are none; e.g. কই, ধুম, মুদ্রিত, চন্দ্রিমা, which are frequently used for উই, ধুম, মুদিত and চন্দ্রিমা respectively.

Half-educated Bengalis with a smattering of English often commit mistakes of this kind when speaking. One of my friends used to recite a sentence, though a bit artificial, yet finely illustrative of the point: "প্লাটফর্মে গিয়ে দেখি, কেবল messenger আর messenger (passenger আর passenger), আমরা একেবারে enterprised (surprised) হ'য়ে গেলাম, তার পর কোনো গতিকে একটা apartment (compartment) preserve (reserve) ক'রে বেশ privilege -এ (comfort -এ) বাওয়া গেল।"

Some of the following words have acquired the right of full citizenship in what is called chaste diction, though originally through laxity of use. Their claim is now firmly established.

A good many of these forms which are grammatically incorrect are used even by the best writers, e.g. নিফলা মেঘ (abortive cloud), নির্জলা দুধ (waterless milk). Here there is no reason why the adjectives should be in the feminine gender. In many places the adjectives do not follow the grammatical gender. This is a special tendency of the Bengali language, which may be compared to Dravidian in this respect. The declension of adjectives is a learned importation from Sanskrit. Now-a-days the idea denoted by the word seems to be the guiding factor in determining the gender; e.g. হে আদি জন্মদী সিদ্ধ, বহুদ্রা সন্তান ভোমার। — রবীন্দ্রনাথ, চৈনিকা, p. 111; সে ভাব থাকিত যদি, পার হ'য়ে সিদ্ধনদী, আসিতে কি পারিত বধন? <sup>21</sup> In this connection the following use of গরীবদী may be noted, perhaps this is due to the oft-quoted sentence সবদী জন্মদুনিয়া স্বর্গাদি মহীয়সী; e.g. পরাধীন স্বর্গবাস হ'তে গরীবদী স্বাধীন নরকবাস। — নবীনচন্দ্র, পলাশির বৃক্ষ, canto IV.

Sometimes words have their feminine forms which are unwarranted

<sup>21</sup> যদি has also something to do with নদী here.



by grammar: কন রঙ্গকিনী রানী, ও-উট চরণ শীতল বলিয়া শরণ লউহু আমি।—চণ্ডীদাস, p. 332; বখা চাতকিনী কুতুকিনী ঘন দরশনে।—মদনমোহন তর্কালঙ্কার; স্নুকে শিনী শিরশোভা কেশের ছেদনে (পদ্যপাঠ); and so on.

The rules of composition in compound words are sometimes violated, yet the forms are regarded as correct; e.g. নিরপরাধী, মহাপাপী, নহারথী, দিবানিশি, and so on.

Nouns are used for adjectives and vice versa though wrongly; ইঙ্গুল বন্ধ আছে; the Eastern Bengal people use the correct form বন্ধ আছে; সে সাকী (সাক্ষা=evidence) দিবে<sup>১১</sup>; তা'র মাত্ত (মান=honour) বেড়ে গিয়েছে; সে আরোগ্য (নীরোগ) হয়েছে; আমি নৈরাশ (নিরাশ) হ'লাম।

There are some words in Bengali which look like pure and correct Sanskrit words which they never are; e.g. অপরাধ, উপরত, তত্রাচ, ভাদ্রবৎ, গুহ্যহুগুহ্য, গুনরাহ, পৌবলিক, প্রতুল, বন্ধিম, বিজ্ঞপ, সংকলান, etc.

Forms which show redundancy have become current through use—শ্রেষ্ঠতম, বিবিধপ্রকার, কেবলমাত্র, etc.

Thus examples can be multiplied. Many of the above examples are incorrect only when judged by the *Sanskritic-Bengali* grammar. Otherwise the forms are all right.

Such forms were first admitted into chaste language through laxity of use by their original author; analogy also played a very important part in this connection.

#### APPENDIX.

Some Vedic and Sanskrit words that have changed their meaning in Bengali:

Word.	Sanskrit meaning.	Bengali meaning.
অধব	A priest who has to worship fire and Soma.	invalid, old.
অথচ	Then + and	Even then, on the other hand.
অবকাশ	occasion, room	leisure.
আমোদ	diffusive fragrance, joy.	pleasure.

<sup>১১</sup> সাকী is used for সাক্ষি which should be the phonetically corrupted form of সাক্ষি: cf. সত্য and সতি.

<i>Word.</i>	<i>Sanskrit meaning.</i>	<i>Bengali meaning.</i>
অক্কেপ	chiding	repent.
ইতর	others	low.
উদাসীন	neutral	indifferent.
উপজ্ঞাস	introduction	novel.
এবং	thus	and.
কাতর	discouraged, afraid, perplexed.	overwhelmed, ill.
কুটুম্ব	dependants, family	relation by marriage. (Cf. Oriya <i>পোষা</i> and <i>জাতি</i> , also Hindi <i>कुटुम्बी</i> he who has a large family.)
কম্বাধ	fragrant, red, astrin- gent	astrigent.
ক্ষীর	milk	milk boiled to hardness.
ক্লপন	miserable	miser.
দর্শ্য	heat	sweat.
তত্ত্ব	truth, message	sweets sent with a mes- senger to get news (in West Bengal).
তটস্থ	standing aloof	afraid.
নিমেষ	wink	moment.
নির্ভর	sound (adj.)	depend.
নিরাকরণ	prevent	ascertain.
প্রবন্ধ	trick (কৌশল)	essay.
প্রচণ্ড	very hot	awful.
পরামর্শ	seizing, pulling, con- sideration, etc.	consultation.
প্রসাদ	grace	food left.
প্রশস্ত	praised	large.
প্রস্তত	proposed, praised	ready.
পরিস্কার	clearness	clear.
ফলাহার	eating fruits	dinner.
বিরক্ত	unattached	diagusted.
বিজ্ঞান	the knowledge of <i>mokṣa</i> .	science.
বিবেক	true knowledge	conscience.



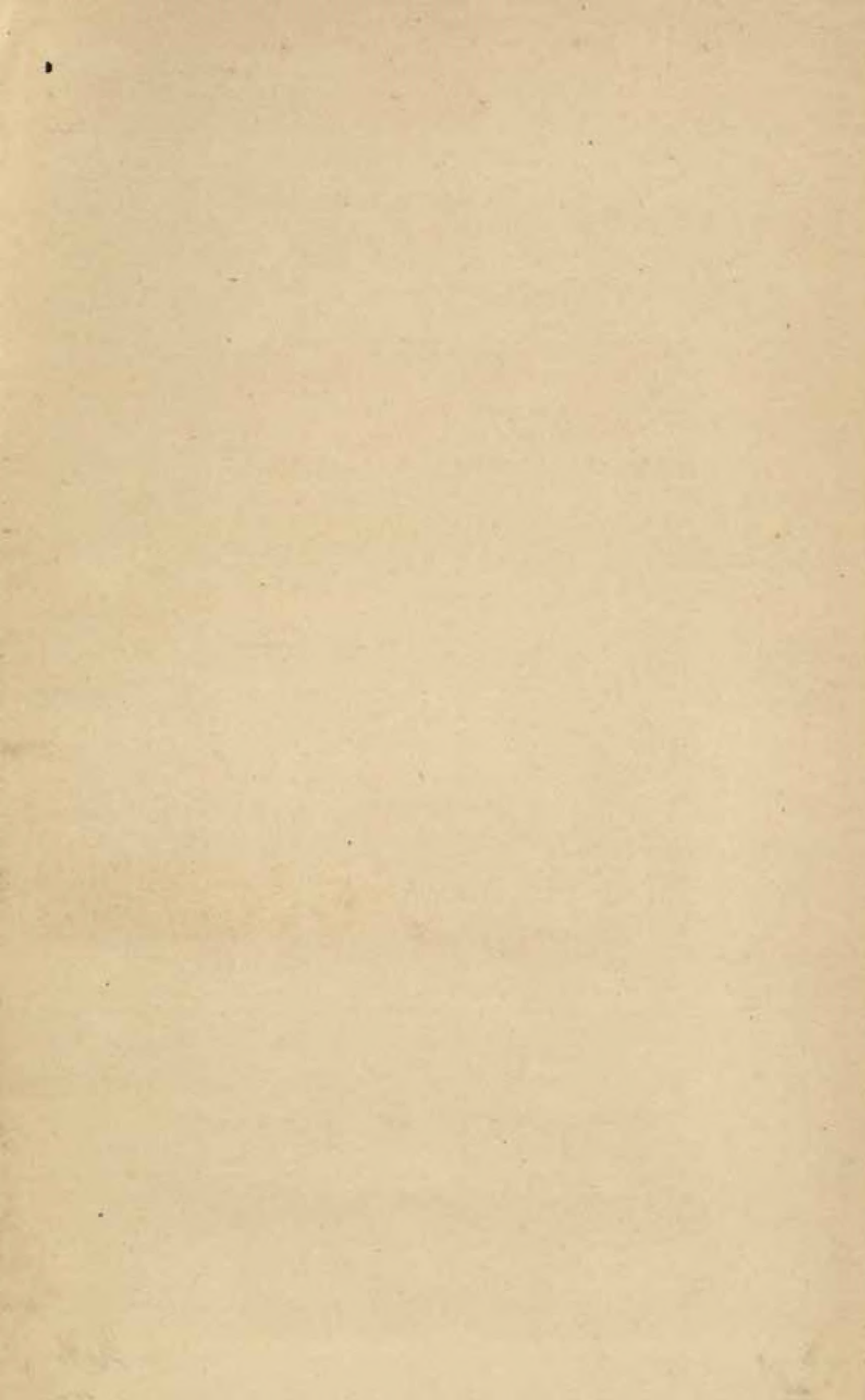
<i>Word.</i>	<i>Sanskrit meaning.</i>	<i>Bengali meaning.</i>
বিদায়	gift	farewell.
বিষয়	a thing of enjoyment.	subject, property.
বিস্তর	a stretch of words, বাক্য প্রপঞ্চ	many. (Cf. সবিস্তরে বলি- তেছি.)
ব্যবসায়	effort	trade.
ব্যাপার	business	event. (Cf. আদার ব্যাপারী.)
ব্রাহ্ম	relating to Brahma	a member of the Brahmo Samaj. (Cf. ব্রাহ্মমুহুর্ত.)
ব্যস্ত	divided	busy.
ব্রত	course, protection (Ved.)	vow.
ভক্তি	division (Ved.)	reverence.
ভাস্কর	light „	sun.
ভাবনা	feeling, thought	anxiety.
ভূত	being	ghost.
মন্দির	room	temple.
মুগ্ধ	beautiful, simple	charmed.
মহাজন	great man	money-lender.
মমতা	selfishness	attachment.
রাগ	love	anger.
রহস্য	secret	joke.
লৌকিকতা	social custom	presents sent.
লৌহ	org. any metal	iron.
হংস	swan	duck.
শস্ত্র	a hymn of praise (Ved.)	weapon.
শুশ্রূষা	willingness to hear	nursing.
অন্তরং	all the more	necessarily.
সচরাচর	the world with its animate and inani- mate beings (সহ + চর + অচর).	generally.
সংবাদ	discussion	news.
সমাজ	assembly, meeting	society.
স্বশ্রী	any relation <i>by mar- riage.</i>	brother-in-law.

<i>Word.</i>	<i>Sanskrit meaning.</i>	<i>Bengali meaning.</i>
माह्न	rash courage	noble courage.
अपन	sleepy (Ved.)	dream.
सङ्गीर्तन	reciting	singing God's names.
सहज	native (adj.)	easy
समस्त	compounded	all.
सङ्घात	bewildered	respectable.
सङ्गान	joining, uniting	search.



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